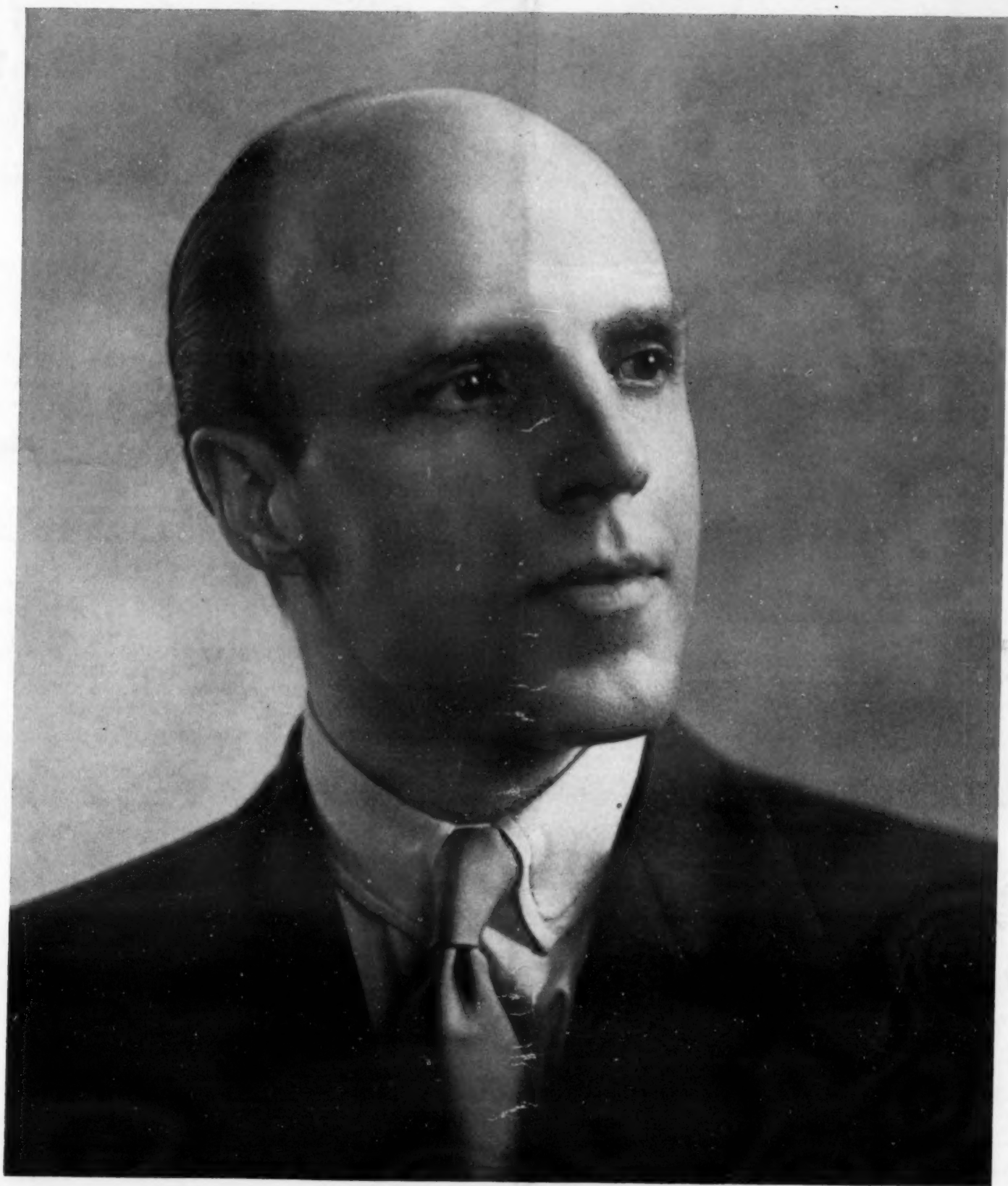


MUSICAL AMERICA



REGINALD STEWART

Udel Bros.

OCTOBER, 1943



"RECORD ATTENDANCE OF OVER 34,000"

Detroit Free Press

Typical Audience—Masonic Auditorium, September 27 to October 3, 1943

FRANCESCO PELOSI
General Manager

Philadelphia La Scala Opera Co.

INCORPORATED

MRS. WALTER A. KNERR
President

DETROIT OPERA FESTIVAL BREAKS ALL RECORDS FOR PAST 25 YEARS

Brilliant Performances by Outstanding Casts Win Unanimous Press Acclaim

LA BOHEME

"I was only one of hundreds at Masonic Temple who observed the curtain calls through steamed spectacles. The performance of La Boheme, and I call upon all those who have attended the Philadelphia La Scala series this week as witnesses, was the pinnacle of the company's by no means modest achievements." *Free Press*

"This was the first time this company has visited Detroit and the reception was such a generous one that this organization has agreed to return next year." *Times*

CARMEN

"The new wave of enthusiasm for Detroit's new festival of grand opera which started with a capacity house Monday reached the boiling point Friday night when standing room became a matter of priorities for the presentation of Carmen." *Free Press*

"Opera's favorite cigarette girl 'set fire' to last night's packed audience where the Philadelphia La Scala Opera Company presented Carmen. It was a colorful performance." *Times*

AIDA

"Masonic Temple was jammed to its very rafters and we can't think of an occasion that ever merited the gathering under one roof." *Free Press*

RIGOLETTO

"There is not an opera in the present schedule of this company which would not be eminently suited to the unaccustomed ear. Rigoletto was an instance in point." *Free Press*

"It is, as a matter of fact, one of the best Rigolettos of Detroit history." *News*

BARBER OF SEVILLE

"Superbly performed by some of the top talent of the lyric stage." *News*

"Last night's audience proved both in attendance and enthusiasm that they loved every musical minute of the performance." *Times*

IL TROVATORE

"A fine, full week of exciting opera and excited audiences. The company has given Detroit its best opera in years and there is reason to believe that this engagement is the first of a long and illustrious line of similar—and perhaps even longer—visits. One sincerely hopes that this will come to pass." *News*

LA TRAVIATA

"Never have I heard this act (second) done with such consummate artistry." *Free Press*

"Brought down the house." *Times*

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ITINERARY
Current Season includes performances in Philadelphia (10); Baltimore (4); Pittsburgh (7); Cleveland (7).

MUSICAL AMERICA

"BORIS" TO BEGIN DIAMOND JUBILEE AT METROPOLITAN

First Slav Work Chosen for an Opening Night—Celebrates 60th Anniversary of House—Szell to Conduct—Pinza in Title Role

New Singers Named

Six Are Americans—Singer Only Foreign Addition—No Novelties Planned But Ten Revivals Scheduled with "Pelléas" Announced as Conditional Production

"BORIS GODUNOFF", Mussorgsky's music-drama of the Russian people and their crime-haunted czar, will open the Metropolitan's Diamond Jubilee season on the evening of Nov. 22, instead of an Italian, French or German opera, as in all past years. This is the first time that a work by a Slavic composer has been chosen for the opening night. Ezio Pinza will sing the title role, and George Szell will conduct.

These and other details of the new season were made known by Edward Johnson, general manager of the Metropolitan Opera Association, at his annual press conference, held on Oct. 4. The Metropolitan was opened in 1883, so that the new season will mark the 60th anniversary of the house, though there have been but 58 seasons of opera, because of no regular performances in 1892 and 1897.

No novelties are projected, but ten revivals are planned, one of these conditionally. Verdi's "Falstaff", hitherto performed in Italian, will be given in English for the first time at the house, with Lawrence Tibbett as the fat knight and Sir Thomas Beecham conducting. The English text has been adapted by Sir Thomas, who has some 200 performances of the work to his credit in England. He will also conduct revivals of Offenbach's "Les Contes d'Hoffmann" and Thomas's "Mignon".

Bellini's "Norma", originally announced for last season but not given, will be revived with Cesare Sodero conducting and probably with Zinka Milanov in the title role. She has sung it in Europe and Buenos Aires.

Debussy's "Pelléas et Mélisande", another work scheduled for last season but not presented, is again listed for revival, with Martial Singher expected to appear as Pelléas, and Helen Jepson, Lily Djanel or Bidu Sayao as Mélisande. Mr. Singher was engaged for last season, but passport difficulties prevented his return from South America, where he had gone from New York.

Verdi's "Rigoletto", out of the active repertoire one season, will return, with Leonard Warren as the Jester, a part which he has recently sung in South America. Mr. Sodero will conduct. The same composer's "Un Ballo in Maschera" also will be revived with Jan Peerce in the tenor role and Bruno Walter conducting. Puccini's "Gianni Schicchi", last heard in English, will be brought back in Italian, with Salvatore Baccaloni appearing as Schicchi, possibly in double bill with Strauss's

(Continued on page 4)



Edward Johnson Greets Five New Native Metropolitan Singers. Seated, from the Left, Christina Carroll, Patrice Munsel and Thelma Altman. Standing, John Baker (Left) and Donald Dame. Inset, Christine Johnson, the Sixth Young American Added to Roster

SAN FRANCISCO OPERA OPENS WITH "SAMSON"

War Time Capacity Audience on Hand To Hear Thorborg and Jobin in Title Roles and Warren as High Priest—Alvary and Cehanovsky in Cast—Merola Conducts

SAN FRANCISCO.

SAN FRANCISCO's 21st annual opera season opened Oct. 7 with a colorful production of "Samson et Dalila" featuring Raoul Jobin and Kerstin Thorborg in the title roles. Although the audience filled the War Memorial Opera House to capacity and a large number of standees were on hand, as usual, there was very little of the glamor, style and splendor traditional with first nights at the Opera House. It was definitely a war time audience, with the various branches of the armed forces amply represented.

The most exciting revelation of the evening was Leonard Warren, making his San Francisco debut as the High Priest of Dagon impressively and convincingly. He won cheers

(Continued on page 4)

RODZINSKI LAUNCHES PHILHARMONIC SERIES

New Conductor Welcomed as Orchestra Begins 102nd Season—Music by Beethoven, Brahms, Elgar and Ravel on First Program—New Members Number Nineteen

AN enthusiastic audience of capacity proportions thronged Carnegie Hall on the evening of Oct. 7 to greet the New York Philharmonic-Symphony in the first concert of its 102nd season and extend a welcome to Artur Rodzinski in his first appearance as musical director and regular conductor of the orchestra. A hearty appreciation of Dr. Rodzinski's work during the evening developed into an ovation for him at the close, with both the audience and the men of the orchestra participating.

If emphasis on simplicity of dress due to the war dimmed somewhat the traditional glitter of the opening night, there was no dearth of anticipatory excitement and interest on the audience side of the proscenium, intensified on

(Continued on page 20)

Music Maintains Morale! Music Must Go On!

Metropolitan Lists Newcomers and Revivals

(Continued from page 3)

"Salome". Mascagni's "Cavalleria Rusticana" and Leoncavallo's "Pagliacci", which were absent from the subscription repertory in the season of 1942-43, though they were given post-season performances, will return under Mr. Sodero's baton.

The German repertoire will be divided. The "Ring" Cycle, to be given on Tuesday afternoons, will be conducted by Mr. Szell, who will also lead Strauss's "Der Rosenkavalier" and "Salome". Mr. Walter will conduct "Tristan und Isolde" and Erich Leinsdorf will return on leave of absence from his new post as conductor of the Cleveland Orchestra to conduct "Parsifal" in Holy Week.

Six of seven singers added to the roster are Americans. Thelma Altman, mezzo-soprano from Buffalo, studied at the Eastman School of Music in Rochester, where she appeared in "Falstaff", "Carmen" and "Boris", and she has been studying in New York for the past year.

John Baker, baritone, of Passaic, N. J., is a winner of the 1943 Auditions of the Air. He studied at the Juilliard School of Music and has sung with the American Producers Opera, the Chalia Grand Opera and the New Opera companies.

Christina Carroll, soprano, was born in Tinica, Rumania, and came to this country in 1923. She made her debut as Philine in "Mignon" with the St. Louis Grand Opera in 1941, sang with the San Francisco Opera for two seasons and this past Summer made five appearances with the Cincinnati Zoo Opera.

Donald Dame, tenor, made his recital debut in Town Hall last

April. Born in Titusville, Pa., he came to New York from Cleveland and won a competitive scholarship in the Institute of Musical Art and the Opera School of the Juilliard School of Music. He has sung leading roles at the Worcester Festival, with the Cleveland Chautauqua and Trenton operas, and is at present appearing with Raymond Paige's Young Americans on the Salute to Youth radio program.

Christine Johnson, contralto, of Hopkinsville, Ky., a winner of the 1943 air auditions, sang at the Berkshire Musical Festival in "Così fan Tutte" and "The Merry Wives of Windsor", was engaged for leading roles in three New Opera Company productions. All except Miss Johnson were introduced in person at the press interview. Miss Johnson is currently singing with the San Francisco Opera.

Patrice Munsel, coloratura soprano, another 1943 air audition winner, is one of the youngest singers ever to join the Metropolitan. Born in Spokane, she came to New York at 14 for study. She won the auditions at 17.

Martial Singher Engaged

The only new foreign singer under contract is Mr. Singher, French baritone of the Paris Opéra and Opéra Comique, who was expected to make his Metropolitan debut last season, but was not able to leave Buenos Aires, where he has sung for the past five seasons at the Teatro Colon.

Kurt Adler, an addition to the musical staff, was born in Czechoslovakia and came here in 1938. He had been assistant conductor in the Berlin Staatsoper; conductor of the Prague German Opera Theatre, founder, musical director and first conductor of the Stalingrad



Kurt Adler, an Addition to the Metropolitan Musical Staff

(USSR) Philharmonic. Since his arrival in the United States he has made three transcontinental tours as a pianist, was musical director of Friendship House for two years and in 1941 conducted the Bach Cantata series in New York.

Changes in ballet, orchestra and chorus personnel are announced. Marion Svetlova, formerly of the Ballet Russe and Ballet Theatre, will replace Ruthanna Boris as premiere danseuse. Eleven members have been accepted for the chorus after auditions, and the orchestra will replace and add several players.

As was previously announced, the season will consist of 20 weeks of Monday evenings and Saturday matinees, 16 weeks for Wednesday, Thursday and Friday evenings, and 18 for Saturday evenings (in-

cluding two benefits), all within the 20-week period. The Saturday matinees will again be broadcast.

OPERA GUILD SPONSORS REVIVAL OF "FALSTAFF"

Contribution of \$5,000 Made at First Meeting of Group—War Work Reported

The production of Verdi's "Falstaff", to be revived in English at the Metropolitan Opera House this season, will be sponsored by the Metropolitan Opera Guild, it was announced yesterday by Edward Johnson, general manager of the Metropolitan, at the guild's opening meeting of the season. A check for \$5,000, handed to Mr. Johnson by Lucrezia Bori, the Guild's chairman, will be applied toward production expenses involved in the revival, together with new costumes and technical improvements in the scenery.

Plans for the guild's season activities announced by Mrs. Joseph R. Truesdale, president, will include a rehearsal at the opera house, two junior performances of "Mignon" for high school students and three roundtables, or open discussions on operatic affairs. Next on the Guild calendar is a luncheon on Nov. 12 at the Waldorf-Astoria in which the Guild's new book, "Spotlights on the Stars," is to be featured.

Mrs. John T. Lawrence reported for the Guild's war activities committee that \$2,000 had been contributed by the New York Community Trust for opera tickets for servicemen, administered through the guild's United Forces Opera Fund. The same foundation donated \$600 to the Musical Instruments Committee of the guild for the reconditioning of musical instruments collected by the Guild for servicemen in the North Atlantic Area of the American Red Cross.

The guild's half-hour radio program, Metropolitan Opera, U. S. A., will be presented this season over the Blue Network on Tuesday evenings from 7:30 to 8. The organization will also participate in the intermission features of the Saturday afternoon broadcasts.

"SAMSON" OPENS COAST OPERA

(Continued from page 3)

from the audience during his sole curtain call following the second act. He was the only principal to be so honored.

While Mme. Thorborg sang much of the music superbly, she was no

seductress. The principal merit of Mr. Jobin's Samson was vocal, but of that there was ample.

Nevertheless, some of the most beautiful singing of the evening was done by Lorenzo Alvary as the Old Hebrew, and to him and to George Cehanovsky, the excellent Abime-

lech, goes credit for the most convincing characterizations seen during the entire evening. In smaller roles Alessio de Paolis, John Garis, Edward Welman and Santos Belloy gave adequate portrayals.

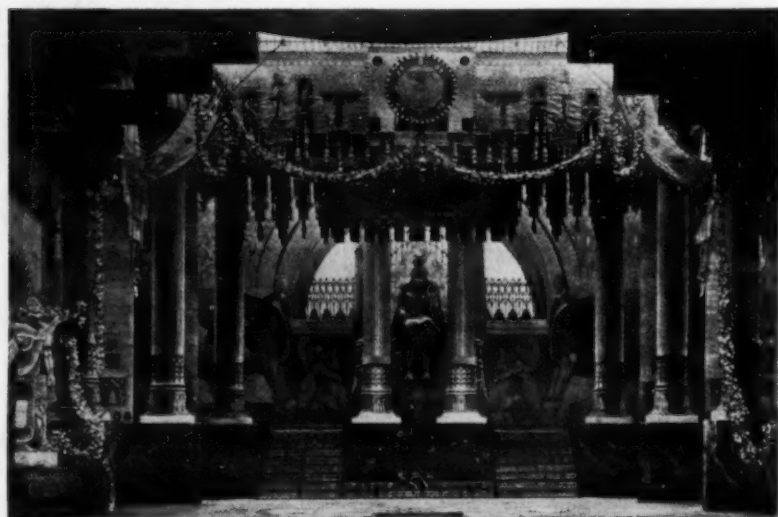
The ballet was decorative and Beatrice Tompkins made an interesting debut as prima ballerina with the San Francisco Ballet. William Christensen's choreography proved effective.

The chorus was a distinct credit to the new choral director, Kurt Adler, who managed to get surprisingly good results under existing circumstances, for almost the entire chorus worked in defense plants by day all through the rehearsal period.

Colorful costumes and Armando Agnini's direction of the stage ensemble were highly effective, particularly in the bacchanale of the last act.

Gaetano Merola conducted with his usual degree of efficiency and the orchestra responded admirably.

San Francisco's Mayor, Angelo Rossi, presented Mr. Merola with a scroll bearing a message of appreciation from the Board of Supervisors for his contribution to San Francisco's cultural life during the 21 years he has served as generalissimo of the San Francisco Opera. MARJORY M. FISHER



A Scene from "Samson and Delila", the Opening Opera in San Francisco

Metropolitan Auditions of the Air Will Open Ninth Season

The Metropolitan Opera Auditions of the Air will be heard during the 1943-44 season for the ninth consecutive year over the Blue Network, commencing Nov. 28. The preliminary auditions committee will meet each Tuesday and Wednesday afternoon commencing Oct. 13, at the Blue Network's studios, 30 Rockefeller Plaza, New York, to hear artists who desire to audition. Application forms for a preliminary audition may be obtained from Helen McDermott, secretary, 230 Park Avenue, New York.

Robin Hood Dell Concerts Elect Officers

PHILADELPHIA—At a recent meeting of the board of directors of the Robin Hood Dell Concerts, Henry E. Gerstley, Philadelphia business man and president of the Philadelphia Opera Company, was elected president to succeed Frederick H. Strawbridge, Jr., who will continue a member of the board. David Hocker, general manager since 1941, remains in that capacity also as secretary of the board. Frederic R. Mann is a new vice-president, and Frank B. Murdoch, a new director. Judge Gerald Flood remains as second vice-president, and E. Raymond Snedeker as treasurer.

Dayton Opera Festival Scores Success



Participants in "La Bohème" with Michael DePace, Managing Director, Seated: Marjory Hess, Fausto Cleva and Bidu Sayao. Standing: Jan Pearce, Carlo Morelli, Mr. DePace and Armando Agnini



In "Il Trovatore", from Left: Anna Kaskas, Giovanni Martinelli, Gertrude Ribla, Igor Gorin and Nicola Moscona

Second Series Within Five Months Attracts 20,000 — Nine Performances Bring Array of Singers Including Many Metropolitan Stars—"Martha", in English, and "Carmen" Draw Largest Crowds

DAYTON, OHIO.

THE Grand Opera Festival, which was the second to be staged here within a period of five months, scored an impressive financial and artistic success and rang up the curtain on national operatic activities for the season.

Nine operas were presented on eight evenings from Sept. 17 to 26 in Memorial Hall under the management of Miriam Rosenthal before audiences aggregating well over 20,000. Metropolitan opera stars as well as lesser known singers of merit were warmly received in productions greatly enhanced by new stage facilities installed since the first festival last April and, according to Michael DePace, the managing director, this festival far surpassed its predecessor in every particular.

Representative Audiences Attend

The old auditorium, seating 2,800, was well filled at all performances by an alert and opera-conscious cross-section of the city's war workers, "white collar" workers and socialites with a liberal admixture of soldiers and sailors of both sexes and representatives of several other branches of the armed services. Most successful from a box office standpoint were "Carmen" on the 21st and "Martha" on the 26th. Olin Downes, music critic for the New York Times, addressed the audience at the opening performance lauding the high artistic quality of the production.

In charge of the performances were Fausto Cleva, conductor; Angelo Canarutto, Michael Kuttner and Joseph Stabile, assistant conductors; Antonio Dell'Orefice, chorus master, and Armando Agnini, stage director; Benjamin Altieri and Louis Raybaut, assistant stage directors, and May Valentine, on the musical staff.

"La Traviata" opened the series on the 17th with Bidu Sayao and Jan Pearce as the chief protagonists and Robert Weede as the elder Germont. Lorenzo Alvary was the doctor; Dorothy Hartigan and Thelma Votipka portrayed Annina and Flora, respectively, and other roles were sung by Wilfred Engelman, Alessio De Paolis and Norman Roland. Miss



Robert Weede as the Elder Germont in "La Traviata"



Members of the "Martha" Cast: Lorenzo Alvary, William Hain, Josephine Antoine and Hugh Thompson, with Mr. DePace

Sayao, making her first Dayton appearance, was received with great enthusiasm, as was Mr. Pearce. As a Dayton favorite, Mr. Weede was welcomed back with hearty acclaim.

The second night brought the double bill, "Cavalleria Rusticana" and "Pagliacci". Giovanni Martinelli, making his first operatic appearance here, was rewarded with an ovation for his Canio in the latter work. Those who shared with him in the success of the performance were Marjory Hess, as Nedda; Mr. Weede as Tonio; Mr. Engelman as Silvio, and Mr. De Paolis as Beppe. "Cavalleria" served to introduce Gertrude Ribla as Santuzza and Edward Marshall as Turiddu with Carlo Morelli, Miss Hess and Dorothy Hartigan in the remaining parts.

"Bohème" Well Given

Miss Sayao and Mr. Pearce again joined forces to excellent effect as Mimi and Rodolfo in "La Bohème" on the 19th. Miss Hess was an attractive Musetta, and the remainder of the care-free male quartet comprised Messrs. Morelli, Alvary and Engelman. Lesser roles were essayed by Messrs. De Paolis, Roland and Carlo Coscia. The work of the orchestra under Mr. Cleva was particularly impressive in this lyrical score.

"Tosca", on the 20th, served to introduce Vivian Della Chiesa in the title role, and Alexander Sved, as Scarpia, to local opera-lovers. Both scored brilliant dramatic successes as did Armand Tokatyan as Cavaradossi. The staging of this work and the handling of the chorus were particularly effective.

"Carmen" Draws Throng

One of the largest audiences of the season was on hand for Bruna Castagna's well known portrayal of the cigaret girl in "Carmen" on the 21st. She was roundly applauded for her fine vocalism as were also Mr. Tokatyan as Don José and Mr. Morelli as Escamillo. Special plaudits were reserved for the work of local dancers, under the direction of Josephine Schwarz, who also appeared as prima ballerina. The vivacity and coordination of their performance, particularly in the fourth act, won high approval from their fellow townsmen.

A brilliant cast, including Giovanni Martinelli as Manrico; Anna Kaskas as Azucena; Miss Ribla as Leonora, and Igor Gorin as Count di Luna gave a moving performance of "Il Trovatore" on the 24th after an intermission of two days in the festival. Appearing to good effect in the lesser roles were Miss Votipka,

(Continued on page 11)

Major Orchestras Launch Winter Series



Serge Koussevitzky

BOSTON MEN PLAY FANFARE FOR CHIEF

Koussevitzky Begins 20th Year—Gives Premiere of Stravinsky "Ode"

BOSTON.

THE Boston Symphony opened its 63rd season on Friday-Saturday concerts on Oct. 8 in Symphony Hall. As Serge Koussevitzky entered the stage to conduct this first concert of his 20th year as leader of the orchestra, Richard Burgin, assistant conductor, sprang to the conductor's stand and with orchestra and audience alike standing, led the men through a double fanfare of greeting while the conductor stood quietly beside the violas. (The fanfare, by the way, was written by Walter Piston and was first played at Harvard last summer when Premier Churchill received an honorary degree from that institution.) Thunderous applause greeted Dr. Koussevitzky at the conclusion of the fanfare, and apparently was to be checked only by the customary playing of the National Anthem, into which the conductor swung while the audience was yet on its feet.

Trustee Greets Conductor

As part of the greeting ceremony, Mr. Jerome D. Greene, president of the Trustees of the Boston Symphony, ascended to the platform, grasped the hand of Dr. Koussevitzky and said, "Ladies and Gentlemen: The Trustees of the Boston Symphony Orchestra have requested me to take a moment at this opening concert to express on your behalf and theirs, a special welcome to our great conductor and to all the members of our orchestra on the opening of Dr. Koussevitzky's twentieth season".

In reply, Dr. Koussevitzky spoke as follows, and it was notable that he continues to make great strides in the use of our English language: "On my twentieth year in America, I am happy to be able

to serve the musical art of this country and to carry on the traditions of the Boston Symphony Orchestra, established by its founder—a true visionary—Major Henry Lee Higginson.

"Today, when the world is a flaming battlefield for the cause and ideals of democracy, it is my deep and firm belief that music will help build a new world free from destruction and oppression: because music is a leading and a living force toward the supreme goal—life, liberty and the pursuit of happiness." (Dr. Koussevitzky, it will be recalled, is now an American citizen.)

When the enthusiasm of the audience permitted, Dr. Koussevitzky lifted his baton to conduct the Vivaldi Concerto in D minor, Op. 3, No. 11, transcribed for orchestra and organ by Alexander Siloti, which was also the opening number on his first program in America—at the Boston Symphony concerts of Oct. 10-11, 1924. Thus, it was a repetition almost to a day, of this ingratiating work. It was to be expected that the reading would reveal broader interpretative ideas upon the present occasion than in those early days when the conductor first came among us. It was a beautiful performance.

New Work Well Received

Igor Stravinsky's "Ode in Three Parts, for Orchestra," next on the program, had its first performance anywhere. Recently completed, the Ode was composed for the Koussevitzky Music Foundation, and is dedicated to the memory of Mme. Natalie Koussevitzky. It is in three parts, "Eulogy," "Eclogue" and "Epitaph." Those with an ear for continuous and unresolved dissonance will declare, no doubt, that this newest piece is not the true Stravinsky. Others who feel the necessity for at least one point of rest in a composition, will discover that the composer has progressed. Pro or con, it is an interesting work, with arresting thematic material treated in the present-day manner. According to Mr. Burk's program notes, the composer is quoted as saying, "I was asked by the Koussevitzky Music Foundation to compose a symphonic piece which I have called 'Ode'. The Ode is a chant in three parts for orchestra. It is an appreciation of Natalie Koussevitzky's spiritual contribution to the art of the eminent conductor, her husband, Dr. Serge Koussevitzky." The composer then gives a brief outline of his idea, in which the Eulogy becomes "Praise, a song in sustained melody, with accompaniment, the whole in fugal treatment". Eclogue is "a piece in lively mood, a kind of concert champêtre, suggesting out-of-door music, an idea cherished by Natalie Koussevitzky and brilliantly materialized at Tanglewood by her husband." Epitaph is "an inscription, serene air, and closes this memorial triptych."

The Ode is scored for two flutes, piccolo, two oboes, two clarinets, two bassoons, four horns, two trumpets, timpani and strings. It

was warmly received following what seemed to this commentator to have been an excellent performance.

The Moussorgsky-Ravel "Pictures at an Exhibition" and Brahms's First Symphony provided a satisfying conclusion to an auspicious beginning to the third decade of Dr. Koussevitzky's conductorship. The orchestra itself is surprisingly free from change in personnel. Mischa Nieland has joined the cello section, and Henry Portnoi is now a member of the double bass section. Charles Smith replaces Lawrence White, now in the military service, and Harold Meek completes the horn section. Both Mr. Portnoi and Mr. Meek are former Tanglewood students. Another student of the school at Tanglewood was to be represented on the programs of Oct. 15-16, when "The Prairie" by Lukas Foss was to have its first performance. Young Foss is not only a talented composer, but he is also conductor material as well. He was one of the outstanding young people at Tanglewood three years ago.

GRACE MAY STUTSMAN

SEASON IS OPENED BY PHILADELPHIANS

Orchestra in 44th Season, Plays Varied Inauguration Program

PHILADELPHIA.

ALTHOUGH a postponement seemed likely in view of a controversy between musicians and management over contract clauses concerning rehearsals, matters were adjusted in time for the Philadelphia Orchestra to open its 44th season on the scheduled dates, Oct. 8, 9, and 11. Large audiences warmly greeted Eugene Ormandy, conductor, and his colleagues, and the production of the program generally evidenced those qualities of leadership and orchestral performance to be expected.

After the playing of "The Star Spangled Banner," the concert proceeded with Brahms's "Variations on a Theme of Haydn." Beethoven's Seventh Symphony followed and by right of scope and substance took its place as the magnum opus, the style and pace of the interpretation being excellent.

Next in order came Prokofiev's "Scythian" Suite, Op. 20, probably a novelty for many of the hearers as it had not appeared in the Orchestra's repertoire since the 1926-27 season. The four-movement work bears the sub-title "Ala and Lolli" and has its literary basis in an old legend about Ala, the daughter of the Scythian sun god, Veles; a trouble-making god of darkness, and Lolli, a tribal hero. The score in essential musical content alternates between bright and dull moments but provides many arresting and brilliant features in the orchestration with generous use of the brasses and an unusually



Eugene Ormandy

large array of percussion instruments and notable details in tone coloring. As would be anticipated in a youthful essay of Prokofiev, the suite is distinguished by strongly-pointed and tricky rhythms, plenty of dissonances and a large measure of polytonality in the harmonic scheme, a "modern" work in its day and still startling in some of its effects. Ormandy and his associates were well applauded for an efficient performance and finished the concert with the "Dance of the Seven Veils" from Richard Strauss's "Salome."

Nine New Members

The orchestra entered its season with 99 members, nine of the ensemble being new: Ralph McLean, first clarinet; Kenton F. Terry, flute; Ward Fearn, horn; Robert S. Harper, trombone; Veda Reynolds and Charles F. Miller, violins; Francis di Pasquale, cello, and F. Gilbert Eney and Warren Benfield, string bass. Eleven musicians are now on leave in military service. Harl McDonald, manager, reports that season subscriptions are equal to those of 1942-43 and that the orchestra's various committees are conducting a campaign to dispose of remaining unsold tickets.

Announcing further plans as to the orchestra's programs, Mr. Ormandy forecasts world premieres of Paul Hindemith's Ballet Overture, "Amor and Psyche", and Bohuslav Martinu's Concerto for two pianos. Among works by American composers are Samuel Barber's "Serenade for Strings", Aaron Copland's "Billy the Kid" Suite, and Harl McDonald's Concerto for two pianos. Compositions by Vaughn Williams, William Walton and other British musicians are scheduled as well as items by Shostakovich and other timely Russian composers. The contemporary era will also be represented in pieces by Ernest Bloch, Bartok, De Falla, Milhaud, Leo Weiner, Stravinsky, Ibert, Roman Palester, Sibelius, and others. Present program policy envisages at least one number by a present-day composer on each list.

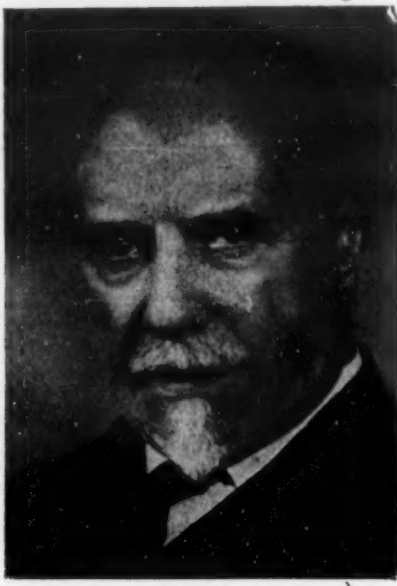
WILLIAM E. SMITH

MUSICAL AMERICA

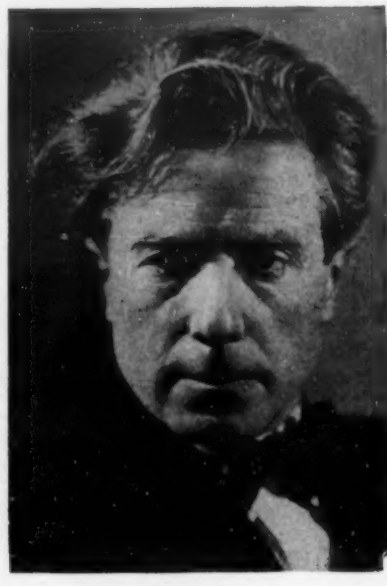
Several Symphonic Seasons Get Under Way



ERICH LEINSDORF
Cleveland



SIR THOMAS BEECHAM
Seattle



DÉSIRÉ DEFAUW
Chicago



EUGENE GOOSSENS
Cincinnati

Defauw in First Season as Chicago Conductor

New Leader Plays Music by Handel, Beethoven, Strauss and Schubert-Stock

CHICAGO.

THE 53rd season of the Chicago Symphony opened auspiciously under its new musical director and conductor, Désiré Defauw, on Oct. 14, and the same program was given again on Oct. 15:

Concerto Grosso, No. 10 in D MinorHandel
Violin Solos, John Weicher and Franz Polesny
Cello Solo, Edmund Kurtz
Symphony No. 5Beethoven
Quintet for Strings in C, Op. 163Schubert
Arranged for Orchestra by Stock
First Performance
"Till Eulenspiegel"Strauss

Understandable curiosity as to Mr. Defauw's leadership had been expressed and the initial impression seemed to be satisfaction that he has the qualities necessary to get the results he wants from the orchestra and to transmit his wishes intelligently to his men.

A new conductor for the Chicago Symphony is a rare event. Mr. Defauw is only the third conductor since it was founded 53 years ago. After Theodore Thomas, its founder, died, Dr. Fredrick Stock conducted continuously for nearly 40 years. His untimely death at the beginning of last season's concerts brought his long and fruitful career to an end.

Mr. Defauw's conducting impressed with its bigness of outline and forceful quality. The first performance of Dr. Stock's arrangement for orchestra of the Schubert Quintet for strings, disclosed a work of real beauty. It was Dr. Stock's last work, completed at his summer home in 1942. The essential Schubert quality was not diluted at any point and the full orchestral arrangement seemed to heighten the loveliness of the score. Dr. Defauw gave it a sincere and artistic interpretation.

"Till Eulenspiegel" had an unusually infectious and mischievous gaiety, but there were some ragged

moments in the Beethoven. The incidental solos in the Handel work were especially beautiful.

Mr. Defauw was enthusiastically received, being recalled several times after the first half and at the end of the concert. He seemed to have the full coöperation of the orchestra and his conducting throughout was impressive in its magnetic quality. He directed with a quiet intensity that had its full measure of dynamics and color.

CHARLES QUINT

Goossens Inaugurates Cincinnati Concerts

Bach, Beethoven, Balakireff, Respighi and Rogers on First Program

CINCINNATI.

CONTINUING the custom of having no soloist for the opening pair of concerts Eugene Goossens, conductor of the Cincinnati Symphony, opened the current season with a straight orchestral program in Music Hall, the afternoon of Oct. 8 and the evening of the 9th.

After the playing of the National Anthem the orchestra immediately played the national song of Great Britain. This will continue to be a portion of the program throughout the season, a different United Nations national anthem being included in each concert.

Despite the fact that new faces were seen on the stage, the ensemble gave the impression of having worked together for some time and this indicated that the coming season would be one of good music presented in a conscientious and meticulous manner.

The program which Mr. Goossens arranged for the opening pair of concerts proved again his appreciation of the good music of the world. The opening number was the great Bach Prelude and Fugue in E Flat which has been arranged by Schoenberg. This was followed by an exemplary performance of Beethoven's Seventh Symphony. The "Overture on Russian

Themes" of Balakireff was good orchestral fare, and Respighi's Symphonic Poem, "The Pines of Rome", was a welcome number in its excellent performance.

With true regard for the contemporary composers Mr. Goossens offered Bernard Rogers's "Soliloquy" for flute and strings. This is an ingratiating work, well balanced and definitely pleasant to hear. We are glad to have had the opportunity of once again hearing Alfred Fenboque, the orchestra's flutist, perform, and to have heard him in so fine a work is a great satisfaction. Mr. Fenboque has, on many occasions, lent his talents to make for a finished performance, but this was our first opportunity to hear him at this length. The strings, for their part, stood the test well and gave an inspired reading of the work of Mr. Rogers.

VALERA ADLER

Leinsdorf Begins Tenure with Cleveland Orchestra

Classic Works and Novelty by Gould on New Conductor's First List

CLEVELAND.

THE twenty-sixth season of the Cleveland Orchestra had a brilliant and auspicious opening on Oct. 7 when Severance Hall was crowded with eager friends of the orchestra assembled to welcome Erich Leinsdorf, who was making his debut as regular conductor. The opening program was chosen to please all tastes and the enthusiasm which followed each work must have been highly gratifying to him. The first part of the program consisted of three works heard here for the first time. The Haydn Symphony in C major No. 97 was full of grace and genial well being. This was followed by two elaborately orchestrated works, the Pierné setting of César Franck's Prelude, Chorale, and Fugue for Piano, and the strongly contrasted American salute, "When Johnny Comes Marching Home" by Morton Gould.

The second part of the program was devoted to a fine performance of Brahms's Symphony No. 1, which revealed Mr. Leinsdorf's sound musicianship and interpretative gifts. Manager Carl J. Vosburgh, announced that the sale of season subscriptions is the largest in numbers in the history of the orchestra. To date 841 more season subscriptions have been sold than last season's entire sale.

The Ballet Theatre and the Cleveland Orchestra announce the following ballets to be given in November: "Princess Aurora", "Romeo and Juliet", "Mlle. Angot", "Swan Lake", "Peter and the Wolf", "Bluebeard", "Slavonika", "The Fair at Sorochinsk", "Helen of Troy", and "Tally-Ho".

WILMA HUNING

Beecham Has Soloists at First Seattle Events

Sunday Program Features Mozart Concerto—Conductor's Wife Is Narrator

SEATTLE.

THE Seattle Symphony season opened with a pair of concerts on Sept. 26 and 27.

With practically every first chair musician in the service, the prospects for the season had not looked promising, but Ruth Allen McCreery, executive manager, had gathered enough former members and new recruits to form a well-balanced ensemble of 65 members.

The new concertmaster, Jean de Rimanoczy, who also serves Vancouver, B. C., had rehearsed the sections and Sir Thomas Beecham arrived only in time to put on a few finishing touches. He strove valiantly to impress his rhythm and interpretation upon the orchestra with just fair success. A few more strenuous workouts with the indefatigable Sir Thomas should transform the ensemble.

The Sunday concert featured two soloists, three, if one might count Lady Betty Humby-Beecham, who acted as narrator for Prokofieff's "Peter and the Wolf". The Sunday offering was the Mozart Concerto for flute and harp solos, with orchestra,

(Continued on page 17)

MOSCOW LISTENS TO AMERICAN MUSIC

Orchestral Works by Harris, Barber, Gershwin and Piston, and Songs by Kern and Foster Figure in Program That Interests Russian Critics and Concert Patrons—Noted Americans in Audience.

By EUGENE WEINTRAUB

READING about the concert of American music held in Moscow on July 4th of this year reminds us of Toscanini's remark upon receiving from the Am-Rus Music Corporation (agents for Russian and Soviet music in this country) the printed score of Shostakovich's Seventh Symphony: "To think that in the midst of their great struggle they think of printing music".

Not only do the Soviets compose and publish music, but, through the offices of VOKS (Cultural Relations Society) and the National Arts Committee of the USSR, they have found time to arrange a concert devoted entirely to American music. This was held on the date mentioned above in the great hall of the Tchaikovsky Conservatory in Moscow. A distinguished audience, including members of the diplomatic corps, foreign correspondents, and representatives of the music life of the city filled the hall.

Arranging such a program may have presented many problems for the sponsors because (a) of the small amount of American music material in the Soviet Union, and (b) the difficulties of making a choice from what they had in order to give the Russians a comprehensive picture of what the Americans were doing in music.

Arrangement of Program

We think, in view of the difficulty, that an excellent choice was made for this first concert. Those who have their own ideas as to the program that should have been chosen are asked to bear in mind that other concerts will follow and other American works will be performed.

PART I

- (1) Roy Harris....."Johnny Comes Marching Home"
(Played by the Moscow State Symphony Orchestra, Mr. N. Rachlin conducting)
- (2) Folk-Songs—"Old Folks at Home", "Weeping Sad and Lonely", "Till We Meet Again"
(Arranged by Elie Seigmeister and performed by Miss N. Shpieller)
- (3) Samuel Barber—
Overture to the "School for Scandal"

PART II

- (1) George Gershwin....."Rhapsody in Blue"
(Played by the State Symphony Orchestra and the Jazz Ensemble of the Radio Committee and performed by Mr. Alexander Tzfasman, talented pianist and composer, whose own Piano Concerto with Jazz Orchestra is now in this country)
- (2) Folk-Songs—"When Johnny Comes Marching Home"
(Arranged by Dmitri Shostakovich)
Jerome Kern....."Ol' Man River"
(Performed by P. Nortsov)
- (3) Walter Piston—
Suite from the ballet "The Incredible Flutist"

Altogether gratifying was the understanding comment by the various critics who attended the concert. Most of them seemed most interested in trying to find a jazz element in this music. Prof. Igor Boelza, noted Soviet musicologist, writing in *Izvestia*, begins his account by recalling that ten years ago he first became acquainted with the composers represented at the concert by reading a book on American musicians that had just been published by Stanford University.

Comments of Critics

R. Davidov, in *Verchernaya Moskva* called it "a concert of great significance". Vanno Muradelli, the thirty-five year old composer, devoted two whole columns in *Literature and Art* to the performance. This writer saw a



Am-Rus Photo

Glimpse of the Audience That Attended the Concert of American Music in Moscow. Sitting Together (Center) Are the Then American Ambassador, William H. Standley; the Publisher, Arthur Hays Sulzberger, and the Aviation Authority, Eddie Rickenbacker

great similarity of "The Volga Boatmen" to our own "Ol' Man River"—pointing out that here were two great songs about "human labor—human sorrow". The Gershwin Rhapsody could go well with Hemingway, was the novel thought of this critic, who found the work of "fragmentary character"—adding that "Gershwin perhaps meant it to be so". This music "reflects the spirit of Broadway and tries to lift jazz to the level of serious music".

Mr. Muradelli was impressed by Samuel Barber's Overture. It is "masterfully constructed" and is "wholesome music"; it also, writes this critic, shows the influence of Stravinsky and modern French composers. "The beautiful flute solo reminds one of certain pages in Shostakovich's music".

The critics further acclaim the concert as an important contribution, since VOKS plans similar musical events to acquaint Soviet audiences with the musical cultures of allied liberty-loving democratic peoples.

As to the response of the many listeners who crowded the hall of the Conservatory, the reader himself can understand it by noticing the rapt expression in the faces in the accompanying photograph.

ПРОГРАММА

I ОТДЕЛЕНИЕ

1. РОЙ ГАРРИС
Увертюра ДЖОННИ ПРИДЕТ ДОМОЙ
2. Народные песни:
ДОМИК НАД РЕКОЮ
ПЛАЧУ ОДИНОКО
ВСТРЕЧА ВПЕРЕДИ
исп. НАТАЛИЯ ШПИЛЛЕР
партия ф-п—С. Стучевский
3. СЭМУЭЛ БАРБЕР
Увертюра к пьесе Шекспира ШКОЛА ЗЛОСЛОВИЯ

II ОТДЕЛЕНИЕ

1. ДЖОРДЖ ГЕРШВИН
Разсудия в стиле блюз
исп. АЛЕКСАНДР ЦФАСМАН
2. Народная песня
ВОЗВРАЩЕНИЕ ГЕРОЯ
в обработке ДМИТРИЯ ШОСТАКОВИЧА
МИССИСИПИ муз. ДЖЕРОМА КЕРНА
исп. ПАНТЕЛЕЙМОН НОРЦОВ
3. УОЛТЕР ПИСТОН
Сюита из балета НЕВЕРОЯТНЫЙ ФЛЕЙТИСТ

Program (in Russian) of American Music Program

PHILHARMONIC TO PLAY LEAGUE WORKS

Composer's Group Writes Series to Be Introduced by Rodzinski—Dedicated to War—To Be Broadcast

THE League of Composers announces a new series of works dedicated to the war to be introduced by Artur Rodzinski on Oct. 17 and played throughout the season by the Philharmonic-Symphony and broadcast by Columbia. The composers writing the music are: Nicolai Berezowsky, John Alden Carpenter, Henry Cowell, Norman Dello Joio, Howard Hanson, Roy Harris, Bernard Herrmann, Charles Ives, Werner Josten, Darius Milhaud, Bohuslav Martinu, Douglas Moore, Walter Piston, Quincy Porter, Bernard Rogers, Roger Sessions and William Grant Still.

Works are based both on folk material and inspired by actual experience. Included are: "War Song March", by Charles Ives; "March

in Time of War", by Roy Harris; "Destroyer Song", by Douglas Moore, dedicated to the U. S. Navy; "The Anxious Bugler", by John Alden Carpenter; "American Pipers", by Henry Cowell, dedicated to the A.E.F. in Ireland; "To a Lone Sentry", by Norman Dello Joio; "Before the Battle", by Werner Josten; "Introduction and March Funebre", by Darius Milhaud; "Invasion", by Bernard Rogers; "Dirge", by Roger Sessions; "In Memoriam: The Colored Soldiers Who Died for Democracy", by William Grant Still; "Fugue on a Victory Theme", by Walter Piston; "The Moving Tide", by Quincy Porter; "Fantasy for String Orchestra", by Howard Hanson, and "For the Fallen", by Bernard Herrmann.

The Office of War Information expects to broadcast short-wave these works and record them for the various outpost stations in all parts of the world. They will be heard by the troops, by the Allied and neutral nations, and in some of the occupied countries.

MEPHISTO'S MUSINGS

Dear Musical America:

Just who is an American? That seems fairly easy to answer. But when we ask just who is an American composer we are not so sure of our ground. As an instance of what is involved, I think you will find profit, however much you may disagree (as I disagree) with the contentions advanced in a controversial letter from a resident of Vancouver, Canada. He takes issue with one of your writers and the points he makes are ones that really need to be clarified. The letter follows:

Vancouver, B. C.

Dear Sir:

I have been reading an article in your issue of June last entitled "Our Orchestras vs. The Modern Composer" by Ronald F. Eyer, in which the writer analyzes the works performed by representative U. S. orchestras during the past season.

Answering his own question as to "who is and who is not an American composer", the writer says that he has "assumed that a composer is an American if he was born in America, or if he had most of his career in America although he was born elsewhere".

This definition is illogical and contradictory. Mr. Eyer cannot have it both ways. A rule must have consistency and be of universal application. A musician born, say, in Hungary but having most of his career in America must be regarded as Hungarian, according to the first part of Mr. Eyer's definition; but he is to be accounted an American on the second half of his rule.

Mr. Stokowski was born and brought up in Britain, I believe, and therefore he is, according to Mr. Eyer, a British musician. But then, as he has had most of his career in America, Mr. Eyer says he is an American.

This theory is a little American weakness that seems to persist through the years—the claim that everyone is an American (who has at all distinguished himself), whether born in America or whether he has spent some time there. If Dvořák had spent a few more years than the two (or so) that he actually spent in the U. S. he would doubtless be claimed as a great American composer now.

Years ago, when I lived in the United States there was a strong disposition to call the novelist Robert Louis Stevenson an American merely on the ground that he had sojourned a few years, for health reasons chiefly, in the United States, and had pursued his avocation there.

The late John Sargent is claimed as America's greatest artist. But he was born and bred in Europe, spent

only a year or thereabouts of his life in the United States, and though of American parentage his inspiration was purely European.

What matters, I submit, is not so much the place of an artist's birth as what were the roots of his inspiration, and the influence that made him what he became. Race has no doubt a part in his make-up too.

I have in mind at the moment a pianist of great gifts who, born in America of foreign parentage, was taken to the country of his parents' origin at about four years of age, where he remained until early manhood. His upbringing, his musical training, his inspiration, is purely European. He is still a young man and is now in America, but is he to be accounted an American pianist? According to Mr. Eyer he is because he was born in America.

Yours faithfully,
H. E. ARNOLD

Why we cannot have two classes of Americans escapes me. The simple fact is, we do. Let us consider American citizenship. There are two classes of American citizens—the native born and the naturalized. No one questions the right of some one who was born abroad but brought to America in childhood and who has grown to maturity in this country, to be regarded as an American, if he is a citizen. There are millions of American citizens who were born abroad, and among these are a large number who have spent most of their lives here.

Let us meet Mr. Arnold's specific objections by saying that there is a kind of musical citizenship. Like political citizenship it has two classes—the native born and the adopted. Surely Walter Damrosch, who was born in Germany, came to America with his father when he was nine years old, and for more than seventy years has lived as an American, is by musical citizenship as well as political citizenship an American. By no stretch of the imagination could his opera "Cyrano" or his ballad "Dunkirk" be put down as the work of a "German" composer.

Nor was Victor Herbert an "Irish" composer, though he was 27 years old when he came to America with his prima donna wife to be first 'cellist in the orchestra of the Metropolitan. From childhood he was a music student in Germany, and it was not Ireland that shaped his gifts for operetta composition. But he was no "German" composer. His productive years were those of his maturity in America. He was a naturalized American and his musical citizenship coincided with his political citizenship.

Many other such instances could be cited to prove that Mr. Eyer's definition is neither "illogical nor contradictory," but something of established fact. America has every right to claim as an American composer any one who has come to America before his artistic maturity, and who has become an adopted citizen of this country, developing his talents among Americans and American influences, and shaping his career in our midst.

Mr. Arnold is obviously ill-advised in his statement that "Mr. Eyer cannot have it both ways"—he might as well contend that there cannot be two kinds of American citizens. And so far as influences, racial, national, religious or geographical are concerned, they fig-

ure in America's music just as inevitably (and just as legitimately) as they do in every other aspect of life in our melting pot. Incidentally, some native-born composers contrive to be just as derivative, in this regard, as our adopted sons. They write Russian, French, German or Italian music.

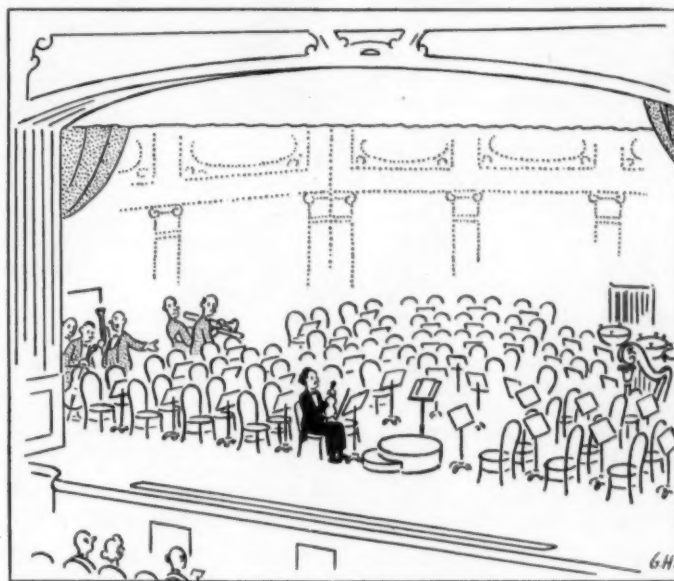
* * *

Where we may sometimes err is in claiming as Americans the native-born musicians who go abroad early in their careers and do not return. However, in practically all instances they remain American citizens. We do not claim as American composers those of for-

posers who became adopted Americans. Those whose reputations were built abroad—like Stravinsky, Hindemith, Bartók and Schönberg—should not be styled American composers. Those who went back to their native heath—like the Pole, Karol Szymanowski, should be credited solely to the birth land, like the Americans who lived abroad and then came back. Mr. Arnold is right in reminding us that it is a poor rule that doesn't work both ways. But that does not upset the fundamental consideration that there are two classes of American composers: the native-born and the adopted; and that is precisely what

SCHERZANDO SKETCHES By George Hager

No. 143



"Look who's out first! Now, boys, that's what I call real democracy."

eign birth who retain their alien citizenship.

The case of Gian-Carlo Menotti, the young composer of "Amelia Goes to the Ball", "The Old Maid and the Thief" and "The Island God", has been a troublesome one for the reviewers. He came to this country as a youth, his studies were pursued here, he was subject to the prevailing American influences, but he remained an Italian citizen. Some of the critics seemed to think it permissible to speak of his operas as American, and of him as an Italian; though his practice of writing his own texts in Italian, and having them translated into English after he has set them, makes this a dubious distinction.

Since they were not musicians, we need not argue the merits of the cases of Robert Louis Stevenson and John Singer Sargent, though it may be pointed out that the Encyclopaedia Britannica describes Sargent as an "American artist". (Also, I think, Mr. Arnold is mistaken in saying that Sargent spent only a year or thereabouts in this country.) Let us stick to composers.

I can think of no instance in which a native-born composer has become a citizen of one of the European countries, and most of those who have been long-time residents of Paris, Berlin or elsewhere eventually have returned to their own land and resumed their place in American life. This has not been true of those European com-

Mr. Eyer set forth in the article that prompted our Vancouver correspondent's stimulating letter.

* * *

Do you sigh for the good old days? The days before music was commercialized and concert giving was not a business, but an art? The days when tastes were pure and minds were elevated, and souls that were musical could escape the "popular" and bask in the beauty of the immortal "best"?

I have been reading Mortimer Wilson's new "Life of Ole Bull". You will remember that Patti as a child toured America with him, under the guidance of her brother-in-law Strakosch. What were their programs like? The book recalls that little Adeline would sing Jenny Lind's "Echo Song" and "Coming Through the Rye", along with a florid snatch from "Sonnambula"; Bull would play "The Mother's Prayer", "Carnival of Venice", Paganini's "Witch's Dance" and his own "grand national fantasia" on "Yankee Doodle," and Strakosch at the piano would contribute his "new Characteristique", called "The Banjo". They would set their audience to stamping their feet and whistling. . . .

So, are we really so badly off today, asks your

Mephisto

Recitalists Win Buenos Aires as Opera Ends

Firkusny's Debut and Return of Menuhin and Malcuzyński Stir Argentine Public—Many Symphony Concerts and Soloists Heard

By JOSE MARIA FONTOVA

BUENOS AIRES

WHILE the opera season at the Colon Theatre continues according to schedule*, important instrumentalists have also visited this country this year and have put their personal stamp on the numerous musical activities of this city.

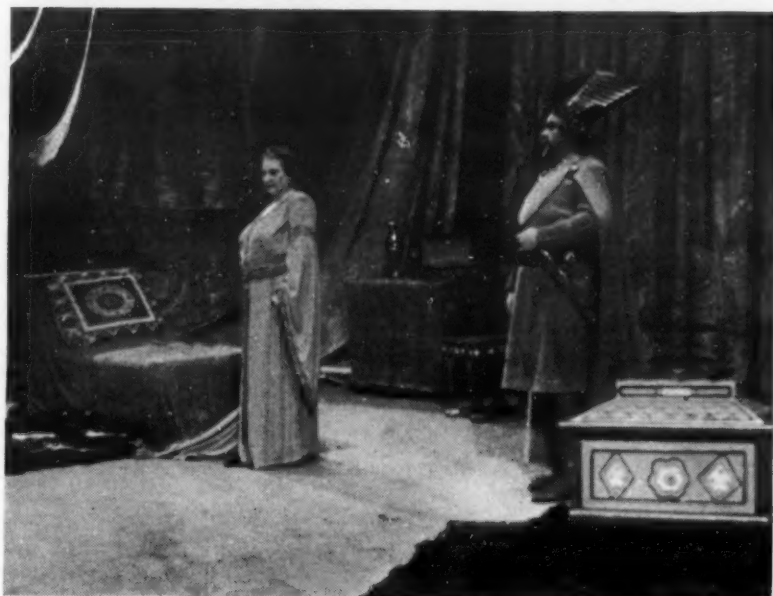
Concerts and ballet performances follow each other without interruption from early March until the end of the calendar year; because, apart from the artists who come from abroad, this country has native talent in abundance, not to speak of those foreign-born artists who have made Argentina their permanent residence. All these artists appear at regular intervals in public; they attract their particular audience, and while the concert season has its ups and downs, much the same as in other musical centres, this constant activity, if nothing else, should be an indication of the permanent evolution and the much above average interest of the public here for music in general.

Firkusny Scores in Debut

First mention goes to artists who came to this country through the Iriberri Concert Organization. Clothilde and Alexandre Sakharoff, the "poets of the dance", recently made their re-entry with the same success as in former seasons, offering the plastic beauty of expression of their own creations. Other Iriberri artists this year were Yehudi Menuhin, violinist; Witold Malcuzyński, Polish pianist; and Rudolf Firkusny, Czech pianist.

The debut of the young Czech

*The Colon Opera season was closed on Sept. 24 by a highly successful performance of Strauss's "Elektra", according to a cable received by André Mertens, head of the South American Division of Columbia Concerts, Inc., from Ernesto de Quesada, South American representative of Columbia Concerts. Rose Pauly, Rose Bampton, Lydia Kindermann, Herbert Janssen and Erich Kleiber, the conductor, received ovations for their contributions. Mr. Quesada also stated that in Santiago, Chile, successes were scored by Jarmila Novotna in "Traviata" and Lauritz Melchior in "Lohengrin".—EDITOR.



Helen Traubel and Lauritz Melchior in "Tristan und Isolde" at the Colon Opera

pianist Rudolf Firkusny, whose previous achievements were almost completely unknown hereabouts,

was the surprise and revelation of the season. He triumphed definitely by a quality which is not always

found among pianists: the complete comprehension of the most different styles and epoca of pianistic literature, at a time when the public is apt to dub an artist a specialist, according to his preference for one given school of composers. The mechanical clarity and the reverence of style for the classics; the sober expressiveness for the romantics; the understanding demanded for the interpretation of the works of modern and contemporary authors; and the genuine tonal palette and kinship of feeling for the music of his country, especially the works of Smetana, served to add the name of Rudolf Firkusny to the cluster of artists whom the local music-lovers admire and watch with devotion.

Malcuzyński Returns

It was the public of Buenos Aires who, in the 1940-41 season, assisted at the revelation for America of the vigorous personality and the great pianistic temperament of Witold Malcuzyński. They

(Continued on page 22)

RIO OPERA AND CONCERTS DRAW THRONGS

Warren, Novotna, Kirk, Jagel, Jobin and Kullman Successful in Brazilian Productions—Gomes Opera Given on Independence Day

By FRIEDE F. ROTHE

RIO DE JANEIRO

THE first overwhelming success of the opera season which began in August was Leonard Warren's, for his singing of the title role in Verdi's "Simon Boccanegra". Sharing in the baritone's triumph were Florence Kirk, Frederick Jagel and Giacomo Vaghi, together with a cast of native artists in the lesser roles. Edoardo Guarnieri conducted. Mr. Warren also won favor in "Rigoletto", with Maria Sa Earp, Julita Fonesca, Charles Kulman and Mr. Vaghi.

Another artist who was acclaimed this season was Solange Petit-Renaux, the French soprano. She sang in "Thais" and "Romeo and Juliet", with Jean Morel conducting. Jarmila Novotna was an equal favorite. The Czech soprano starred in "Traviata" and "Tales of Hoffmann", the latter a successful

revival conducted by Mr. Morel. Singing the other principal roles were Mme. Sa Earp, Raoul Jobin and Daniel Duno. Mr. Jobin also co-starred in the French operas with Mme. Petit-Renaux. Mascagni's seldom heard opera, "Iris", was presented, the Brazilian soprano, Violeta Coelho Netto de Freitas, singing the leading role with Mr. Jagel and Silvio Vieira taking the two male leads.

Celebrate Independence Day

On Sept. 7, in celebration of Brazilian Independence Day, Gomes's opera, "Il Guarany", was given in Portuguese, with an entire native cast. Principals were soprano Tita Ferreira, tenor Roberto Miranda and baritone Mr. Vieira. Another Gomes opera heard during the season was "O Escravo", presented under the auspices of Cultura Artistica at the Teatro Municipal with Brazilian artists under the direction of Eleazar de Carvalho.

Also in celebration of Independence Day, the Brazilian Symphony Orchestra under Eugen Szenkar was heard at the Rex in a complete Brazilian program. Featured were excerpts from three Gomes operas, the Prelude from

"Contratador de Diamantes" by Francisco Braga, "Garatuja" by Alberto Nepomuceno, "Serenata" by Miguez, "Festa" by Henrique Oswald and "Uma festa naroca" by José Siqueira. The symphony gave many programs during the season, presenting chiefly standard programs. Among the new works heard was Weinberger's "Under the Spreading Chestnut Tree."

Among recitalists was the pianist, Magda Tagliaferro, who gave a complete Chopin concert at the National School of Music. A recital by the Brazilian singer Nenia Carvalho Fernandez given at the Conservatory of Music was typical of Rio fare. Her program included songs by Scarlatti, Cesti, Legrenzi, Cimarosa, Fauré, Debussy, Ravel, Mussorgsky and native Brazilians.

Mr. Warren gave a recital on Sept. 17, which was attended by U. S. Ambassador Jefferson Caffery and ranking officials of both governments. The program was made up of arias by Torelli and Bononcini; the English songs, "Drink to me only with thine eyes" and Frank Bridge's "Love went a riding"; "Eri tu"; two arias from "Falstaff", the Prologue from "Pagliacci" and the "Largo al factotum" from "The Barber of Seville".



Rudolf Firkusny



Yehudi Menuhin



Witold Malcuzyński



Frederick Jagel



Jarmila Novotna



Raoul Jobin



Florence Kirk



Charles Kulman

Detroit Hails Festival Week of Opera

Philadelphia La Scala Company Gives Nine Performances to Crowded Houses—"Aida", "Carmen", "Trovatore", "Traviata", "Barber", "Rigoletto", "Bohème" and Double Bill Heard—Metropolitan Singers Appear

DETROIT.

MUSICAL Detroit flocked to the Grand Opera Festival presented by the Philadelphia La Scala Opera Company and underwritten by the Detroit Grand Opera Committee during an exciting season from Sept. 27 to Oct. 3, inclusive. Detroit had admittedly been starved for major performances of lyric drama for fully 20 years, and this event was decidedly an artistic revival.

Figures tell the story of this renaissance more vividly than words. A check-up and a careful audit shows that more than 35,000 persons attended the performances, given in the vast auditorium of the Masonic Temple, and that the total box office receipts for the eight presentations amounted to \$72,607.75. Of the \$50,000 contributed by the Detroit Grand Opera Festival in support of the enterprise, not a penny had to be used.

To Return Next Year

As a result of the signal success another festival by the Philadelphia La Scala Company is assured to Detroiters for next season. The general acclaim garnered by the undertaking also had repercussions in not-so-far away Cleveland which gets the Metropolitan on its Spring tour but is virtually bereft of grand opera for the rest of the year. Music and civic leaders in Cleveland have contracted with the Philadelphia La Scala for annual visits for a term of ten years.

Francesco Pelosi, general manager and artistic director, and Mrs. Walter A. Knerr, president, were enthusiastically entertained by leading Detroiters during the season of musical carnival. Following the opening bill, "Aida", the city's press expressed to



G. Provensano
Mrs. Walter A. Knerr, President, and Franco Pelosi, General Manager, of the

La Scala Company

the full its appreciation of the personnel resources of the festival and, although some criticism of minor details was occasionally registered—and with proper acumen and discernment—general praise was lavished on every performance. It was realized that Detroit's prestige as a music center was immeasurably uplifted by the festival week.

Eleven from Metropolitan

Mr. Pelosi had assembled eleven prominent artists of the New York Metropolitan to cooperate with the regular favorites of the Scala forces. Nearly all of these stars—in fact all but one, Nicola Moscona, had previously sung with the Philadelphia troupe. In the Metropolitan-Scala line-up were Stella Roman, Bruna Castagna, Giovanni Martinelli, Nicola Moscona, Francesco Valentino, Armand Tokatyan, Salvatore Baccaloni, Josephine Tuminia, Louis D'Angelo and Wilfred Engelman. Giacomo Spadoni, Italian chorus master of the Metropolitan, had charge of the vocal ensembles and also conducted two operas, "Traviata", and "La Bohème". Giuseppe Bamboschek, regular conductor with the Scala and formerly conductor at the Metropolitan for 17 years, conducted all the other presentations except "Cavalleria Rusticana", which was led by Herbert Fiss of La Scala.

Every one of the 5,000 seats of the Temple's auditorium was sold for the opening "Aida", and hundreds of music lovers were turned away. Mme. Roman, vocally and historically at her peak, superbly portrayed the title role. Mme. Castagna was an opulent-voiced Amneris; Martinelli, virile and effective as ever, was the Radames; Moscona, the Ramfis; the sonorous Angelo Pilotto, the Amonasro; Mr. D'Angelo, the King; Mildred Ippolito, the Priestess; Francesco Curci, the Messenger. Stage pictures devised by the experienced Benjamin Altieri, scenic director for all performances, proved sumptuous and well arranged. The William Sena ballet, with Bianca Trubica as premiere danseuse, pirouetted with distinction. Bamboschek conducted with unfailing authority.

"Rigoletto", on Sept. 28, brought forward a fine Jester in Mr. Valentino, who accented the deep tragedy of the part and sang with notable tonal amplitude. Franco Perulli was much applauded for his debonair Duke and Miss Tuminia gave an appealing and lyrically radiant interpretation of Gilda. Mr. Moscona's rich sub-cellar tones precisely fitted the opportunities provided by the role of Sparafucile. Auxiliary roles were taken by Georgiana Burdon as Maddalena, D'Angelo, Beatrice Altieri, Mildred Ippolito, John Miller, Curci, Engelman, Marie Miller and John Moore. Bamboschek gave an eloquent interpretation of the still highly valid score.

The "Traviata" of Sept. 29 introduced Vivian Della Chiesa, who had previously scored with the Philadelphians at home and in Pittsburgh. She was a scintillating Violetta. Tokatyan caught the romantic implications of Alfredo and Valentino won an emphatic ovation for his Giorgio Germont, missing none of the vocal plums supplied by "Di Provenza". D'Angelo, Curci, Engelman, Moore, Ippolito, Altieri, and Miller rounded out the cast. Spadoni ably led the orchestra. The ballet spectacularly enlivened the third act.

Baccaloni as Bartolo

Detroit's desire to assess the exceptional qualities of Salvatore Baccaloni was gratified on Sept. 30 when this distinguished bass portrayed Doctor Bartolo in "The Barber of Seville". This frankly comic character is most infrequently well sung; Mr. Baccaloni repaired the usual defi-

ciency. He also resisted the temptation to "mug" the part, keeping antics well within bounds and thus extracting every ounce of comedy values.

Miss Tuminia demonstrated her especial fitness for the role of Rosina. She tackled its florid exactions with ease and brilliancy, was pictorially charming and a delightful embodiment of vivacity and girlish caprice. Carlo Morelli, for his first appearance in the festival, won success with his apparently effortless Figaro. Nino Ruisi was an amusing Basilio and Georgiana Burdon made much of her "bit" as Berta. Perulli was admirably well placed as Almaviva. The versatile Engelman was the Fiorello; Curci, the Sergeant. Bamboschek conducted.

"Carmen" Draws Throng

"Carmen", with Mme. Castagna in the name part, drew an immense audience on Oct. 1. The popular Metropolitan contralto revelled in every vocal assignment. Dorothy Kirsten profited by the few but highly effective chances to shine as Micaela and Sydney Rayner vitalized Don José with sterling histrionic gifts and vocal splendor. Mr. Morelli was revealed as a satisfying Escamillo, ably compassing the exactions of the Toreador's entrance. D'Angelo's Zuniga took on requisite prominence and meaning. Engelman doubled resourcefully as Il Remendado and Morales. Ippolito and Martha Johnson pleased as Frasquita and Mercedes, respectively, and Joseph Moore was the Inn Keeper. Bamboschek conducted a score in which he is a specialist and the ballet staged a kaleidoscopic divertissement in the fourth act dances.

"La Bohème", which for no obvious reason shared with "Rigoletto" the invidious distinction of not entirely packing the house, was the matinee offering on Oct. 2. Miss Kirsten disclosed a winsome and touching Mimi, Tokatyan was at his best as Rodolfo and Christina Carroll, a Metropolitan newcomer this year, showed vocal talent as Musetta. Rudolfo's fellow Bohemians were delectably individualized by Claudio Frigerio, Marcel; Ruisi, Colline and Engelman, Schanard. D'Angelo doubled as Alcindoro and Benoit; Eva Wittlin, John Moore, Marie Dougherty, Francesco Curci, John Miller and Joseph Moore were in minor parts and Spadoni conducted.

(Continued on page 14)

Successful Opera Week in Dayton

(Continued from page 5)

Nicola Moscona, Francesco Totolero and Mr. Roland.

"Martha," sung in English, proved to be a popular box office attraction on the 25th and the audience took it as a gay and amusing departure from the routine opera presentation. Josephine Antoine was a beautiful and vocally delightful Lady Harriet while Anna Kaskas seconded her ably as the lusty Nancy. Lorenzo Alvary proved a droll Sir Tristan. Hugh Thompson and William Hain, as the brothers Plunkett and Lionel, respectively, brought vocal as well as dramatic distinction to their parts. Mr. Engelman was the Sheriff and Mr. Roland the Lackey.

The festival was brought to a successful conclusion on the 26th with "Rigoletto", in which Mr. Weede, in the name role, made one of his finest contributions of the season. Splendid support for his portrayal was provided by Miss Antoine, as Gilda; Franco Perulli, as the Duke; Mr. Moscona as Sparafucile, and Miss

Kaskas as Maddalena. Others who contributed to the exciting performance were Miss Votipka and Messrs. Roland, Coscia, Totolero and Engelman.

E. R.



Bruna Castagna
as Carmen



Alexander Sved
as Scarpia

Right: Vivian Della Chiesa and Armand Tokatyan in "Tosca"



Music Clubs to Stress American Composition

Luening Heads Committee Formed at Minneapolis Board Meeting to Promote Native Creative Talent—Prize Winning Works to Be Promoted and Others Publicized—Artists Contests to Continue

MINNEAPOLIS.

THE Board of Directors of the National Federation of Music Clubs at its board meeting Sept. 16-19 inclusive, decided to shift its emphasis during the current biennium towards American composition. The federation will not lessen its aid to performing talent. The Young Artists Auditions, with their biennial \$1,000 awards, which have probably advertised the federation more consistently to the public than any other activity of the past 30 years, will go on. But keeping pace with them will be an active new program for the promotion of creative talent headed by Dr. Otto Luening of the faculty of Bennington College as chairman of the former Composition Contests Committee, now reorganized as the Committee on American Composition. This program will consist, for the moment, of active promotion of the federation's prize winning compositions, past and present, which range from the opera, "Fairyland", with which Horatio Parker won a \$10,000 award in 1915, to solos for voice, violin, piano and other instruments.

Works to Be Reviewed

This project is based upon the assumption that if every piece of choral and instrumental music suitable for performance by a federated music club were adequately publicized to these groups, there would be found among the 5,000 clubs a market adequate to insure not only the publication of the composition, but in all probability also its ultimate commercial success.

The federation will not confine its efforts to prize-winning compositions



Norton & Peel
Receiving at the Federation President's Coffee Party in Minneapolis. At the Back, from the Left: Mrs. John Alexander Jardine, Past President; Mrs. Guy Patterson Gannett, National President; Mrs. Edgar Stillman Kelley, Past President. Center: Ethelwynne Kingsbury, President of the Minnesota Federation

alone. Provisions will be made to have all new American works adequate for music clubs performance expertly reviewed in the federation publication, *Music Clubs Magazine*, and commended to affiliated groups with a view to increasing the sale of worthwhile compositions of native composers.

A later activity will probably be to commission some American composer to write a large form work which can be produced under the federation's aegis, an undertaking which the organization has not engaged in for several years.

These recommendations for a change in the focus of the federation's efforts

in behalf of American composition came from the national president, Mrs. Guy Patterson Gannett of Portland, Me., who believes that to foster creative talent is as important, perhaps more important, than creating opportunities for the young performer, since it adds to America's permanent musical resources.

The new program will be in part financed by the proceeds of a new book, "Know Your American Music," written by the National Chairman of American Music, the printing of which has been donated to the federation by the Gannett Publishing Company, headed by the husband of the national president. State federations and federated clubs will also be asked to cooperate in raising additional revenues in support of the American composer. Senior composition contests have been temporarily abandoned. Meanwhile additional attention will be focused upon the Young Composers Contests conducted by the Student Division, of which Marion Bauer of New York City, widely known modern composer, is chairman. In all probability the money prizes in this classification will be increased.

Indication of the growing Pan-American-and-international-mindedness of the federation was evidenced by the almost revolutionary step of opening up the Young Artists Contests, to which traditionally only United States citizens were eligible, to citizens of all Western hemisphere countries. Likewise pupils of other than American citizens may now compete. The minimum age limit for the contests was also lowered from 21 to 18, and the decision was reached to hold the next biennial auditions in New York City. If conditions permit, the winning artists will be presented on the Biennial Convention program. The board rescinded the action taken at the Biennial Convention in New York City in the Spring, in order to offer a \$1,000 award to a pianist and an instrumentalist, instead of a single

award to the best instrumentalist. A single vocal award will be given.

In accordance with the policy which has been followed ever since Mrs. Gannett came to the presidency, the meetings were open to all state and district presidents, department and committee chairmen, except for an executive committee meeting the night of the 16th, and an executive session of the board of directors on the afternoon of Sept. 19.

Aside from the traditional coffee party given by the president, there was only one social occasion, the concluding luncheon on the 19th, when the Cecelian Singers of Minneapolis entertained. There were, however, several meetings of general interest to the public, among them the junior meeting Sept. 18, when National Junior Counselor Phyllis Latons Hanson presided, and the student meeting the same day presided over by H. Merriam Lewis, National Student Adviser. Here the first musical programs by junior and student talent which had ever been presented at a board meeting were given. Junior soloists were 17-year-old Genevieve Terry, violinist, of Cheyenne, Wyo., who in 1942 won the Edgar Stillman Kelley junior scholarship, and ten-year-old Arthur Alan Olsen, pianist, of Minneapolis. Both played compositions that had won superior rating in the Junior Competitive Festivals in the Spring—Miss Terry the "Bizarro" of Dorothy Merriam of Winfield, Kans., and Master Olsen "Legend" by Harry S. Beall, Jr., of Rockville, Md., and "Valse Ilene" by Betty Spencer of Davenport, Ia. Miss Terry also gave the Kreisler-Paganini Violin Concerto and other selections. Student soloists presented were Helen Rice, soprano, and Robert Butter, baritone.

Discussions Provoke Interest

A five-person discussion panel on "Music of the Post-War World" and a lecture by Baroness Suzanne Silvercrays entitled "The Pursuit of Happiness" were other events which possessed more than exclusively federation interest. Dr. Hazel Nohavec of the University of Minnesota faculty, presided over the panel and other speakers were Mrs. Gladys Wilson of the Minneapolis Public Library; John K. Sherman, music critic of the Minneapolis *Star-Journal*; Paul Oberg, head of the music department of the University of Minnesota; and Peter Tkach, director of music at West High School, Minneapolis. Mrs. Wilson foresaw a musical future in which the public library will be a center of community musical interests. Mr. Sherman felt that post-war music "will turn to nature and away from the machine." Mr. Oberg warned that teachers must build a cultural backbone to prevent the tendency to promote vocational education almost exclusively after the war. Mr. Tkach felt that music clubs can play a part in "an international education that will bring our people the music of the entire world." Miss Nohavec summed up by saying "The goal of school music now and in the post-war period should be to give every individual sufficient training and experience so that he will be a satisfactory member of society."

Baroness Silvercrays pleaded for more music because "it is the most (Continued on page 29)



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New Montemezzi Opera Has Radio Premiere

Composer Conducts First Hearing of His "L'Incantesimo", With Text By Sem Benelli—Vague Symbolism of Book a Barrier to Stage Performance—Score Both Melodic and Symphonic

By OSCAR THOMPSON

In his newest opera, "L'Incantesimo", which Italo Montemezzi has composed to a poetic text by Sem Benelli, author of the play that served the Italian composer as libretto for "L'Amore dei Tre Re", Montemezzi has repeated himself. But he has done this so beautifully and so expertly that his score is a treasureable one. Whether it will ever see the operatic stage is conjectural, especially since its radio premiere at the hands of the NBC on Oct. 9 seemed to argue the weakness of the literary subject matter as a theme for dramatic production.

With the composer himself conducting, and with Vivian della Chi-

use. The libretto contains as much of vague symbolism and a kind of philosophy as it does of drama, and the upshot is a text more suitable for a cantata, it would seem, than for an opera in the stage sense, though in performance the work occupies more than 40 minutes.

Little or No Characterization

Folco, husband of Giselda, and Rinaldo, a former lover, are in some degree personifications—the one of brute force, the other of ideal love. Giselda herself is a colorless figure, for whose edification a minor miracle is worked, so that she sees spring aglow in the midst of winter. The magician Salomone is merely so much machinery, though he discourses eruditely—if scantily—on the meaning of love and the opera's particular parables. It all seems to end nowhere and the characters are never real. Their emotions are the orchestra's—the composer's and Sem Benelli's—scarcely their own, though they have important melodic passages to sing. There is little or no characterization.

than Wagner, though it is perfectly possible to find individual phrases that in their contours recall Wagner or Strauss. The structure certainly is not Wagnerian in the sense that it is built upon the repetition of leading motives.

But if its lyric blood is that of Mascagni, Leoncavallo and Puccini, it runs a more aristocratic course, both in its basic inspiration and in the employment of a technique superior to theirs in the refinements of the musical art. Like that of "L'Amore", the music of "L'Incantesimo" has a patrician cast.

Whether there is a lasting place in radio for a score as complicated and as difficult to perform as "L'Incantesimo" is by no means assured. One can only rejoice that in the world today—and living among us in America—is a composer who can write music of such worth and appeal. With this rejoicing, there goes the regret that he has not found a warmly human and theatric-

cal text that might have enabled him to compose an opera that would at least stand besides his "Tre Re". He has not gone beyond the earlier work in "L'Incantesimo", or equalled it in dramatic poignancy. But he has shown that he is still an artist.

Waterloo, Ia., Symphony Suspends

WATERLOO, IA.—At a recent meeting here, directors voted to suspend the activities of the Waterloo Symphony Orchestra Association for the duration because "too many of the musicians are now in the armed forces," and "financing the orchestra would prove heavy". The orchestra is fourteen years old and was the only symphony orchestra in the state. Its Summer "Pops" concerts at Electric Park's Tavern on the Green were very popular. A. L.

Ernest McChesney in Army

Ernest McChesney, tenor and member of the New Opera Company's productions of "Rosalinda" and "The Merry Widow", was inducted into the Army at Fort Dix, N. J., on Oct. 1.



Cast and Composer Rehearse Montemezzi's Opera, "L'Incantesimo". From the Left, Mario Berini, the Composer, Vivian Della Chiesa and Alexander Sved

esa, Mario Berini, Alexander Sved and Virgilio Lazzari as soloists, the NBC Symphony gave the most sonorous eloquence to the orchestral score, which is of the symphonic richness of "L'Amore". The singers coped competently with their tasks, but were often overshadowed by the surging, soaring climaxes of the instrumental ensemble, which shared with the vocalists the melodic exfoliations and often compelled the singers to give to their music all the power of voice they could summon forth in their effort to be heard.

Unlike "L'Amore", the words of "L'Incantesimo" were written to be set to music, and they were intended for Mr. Montemezzi's particular

This last is as true of the music as of the text. The composer simply had no opportunity to set one character differently from the others, as he had with blind old Archibaldo in "L'Amore dei Tre Re". As personages, Giselda, Folco and Rinaldo are indefinite figures, yet the music of all of these is warm and soars ecstatically.

Montemezzi is a melodist — an Italian melodist. He is true to his birthright in what he writes for the voice. But he is also a master of the orchestra, and, unlike so many of his countrymen—including the popular Puccini—he builds a symphonic structure; it has a web that is the main fabric of his score; the voices are spun into this web or suspended above it.

The Old Charge of Wagnerism

It is this that raises again the old and erroneous charge of Wagnerism. The score is Italian—in feeling, in color, in emotion, in sensuous lyricism. There is in it more that suggests a glorified Mascagni

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Augustus Bridle, Daily Star, May 28, 1943

RAPEE THRILLS CROWD

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Rose MacDonald, Evening Telegram, May 28, 1943

RAPEE DRAWS THROG

Last week's audience was the largest on record, the attendance being boosted by the fame and popularity of Erno Rapee, guest conductor.

Hector Charlesworth, Saturday Night, August 22, 1942

RAPEE GIVEN REAL ACCLAIM

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Rose MacDonald, Evening Telegram, July 10, 1942

RAPEE AT TOP FORM

He kept the orchestra on its toes throughout the program with delightful results.

Hector Charlesworth, Globe & Mail, September 24, 1943

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SAN CARLISTS GIVE OPERA IN NEW YORK

"La Bohème" Opens Season for Gallo Company at Broadway Theater—Guest Singers Heard with Regu- lar Members—Schick and Buckley Conduct

With its customary capacity audiences, the San Carlo Opera Company of whose destinies Fortune Gallo is director, has been appearing in New York, not in the spacious Center Theater as for some seasons but in the more intimate Broadway. The engagement opened on the evening of Oct. 7, with "La Bohème" under the baton of George Schick. Dorothy Kirsten, a "guest", was the Mimi and Mario Berini, the Rodolfo. The remainder of the cast included Leola Turner as Musetta; Mario Valle as Marcello; Harold Kravitt, Colline; Hugh Thompson, another guest making an excellent impression as Schau-nard; Pompilio Malatesta, as Benoit; and Alcindoro, and Francis Scott as Parpignol.

The following evening, Mobley Lushanya repeated her familiar characterization of Aida in Verdi's work. Marie Powers was Amneris; Aroldo Lindi, Radames; Angelo Pilotto, Amonasro; Mr. Kravitt, Ramfis; Serge Strelkoff, the King; Francesco Curci, the Messenger, and Frieda Bleicher, the High Priestess. Emerson Buckley conducted.

"Faust" was sung at the Saturday matinee on Oct. 9, with Miss Kirsten as Marguerite; Mario Palermo in the title-role; Mr. Kravitt, Mephistopheles; Mr. Valle, Valentin; Lillian Marchetto, Siebel; Fausto Bozza, Wagner, and Philine Falco, Marthe. Mr. Buckley conducted. The evening of the same day Louise Caselotti was heard for the first time with the company in the name-part of "Carmen" with Don Carlos as Jose and Stephan Ballarini as Escamillo. Mme. Turner was Micaëla and the remainder of the cast included Messrs. Curci, Bozza, Kravitt, Kazaras and Mmes. Bleicher and Edwards. Mr. Schick conducted and the Children's Chorus from the Children's Opera Company, Eva Leoni, conductor, participated.

Sunday Performances

The Sunday matinee on Oct. 10 was "Rigoletto" with Grace Panvini as guest in the role of Gilda. She displayed a light voice of agreeable quality and her "Caro Nome" brought a storm of applause. Mr. Palermo was the Duke and Mr. Ballarini the Rigoletto. Lesser roles were capably filled by Messrs. Kravitt, Strelkoff, Bozza, Curci and De Cesare and Mmes. Lillian Marchetto, Bleicher, and Paula. Mr. Buckley conducted. In the evening, Mme. Lushanya sang Leonora in "Il Trovatore" with Lyuba Senderowna as Azucena; Pascal Ferrari as Manrico; Ralph Pandiscio as Di Luna and Messrs. Kravitt, Curci and Bozza and Mme. Edwards in the smaller roles. Mr. Schick conducted.

On the evening of Oct. 11, "La Traviata" was sung with Nuncy Garrotto as Violetta; Mr. Berini as Alfredo, and Mr. Valle substituting for Tito Coral, who had been announced for Germont. Others in the cast included Mme. Bleicher and Messrs. Curci, Bozza and De Cesare. Mr. Buckley conducted.

The operatic twins, "Cavalleria Rusticana" and "Pagliacci" were presented on the evening of Oct. 12. In the first of these, Gertrude Ribla appeared as Santuzza; Pasquale Ferrara as Turridu; Mr. Ballarini as Alfio and Mme. Marchetto as Lola. Mme. Edwards was Mamma Lucia.



George Schick

Emerson Buckley

In the second opera, Miss Garrotto sang Nedda; Mr. Lindi, Canio; Mr. Pilotto, Tonio, and Mr. Ballarini, Silvio. Mr. Schick conducted both works.

The stage direction in all the operas presented was in the hands of Louis Raybaut.

Opera in Detroit

(Continued from page 11)

A tasteful arrangement of the "Waltz of the Flowers" was danced by the ballet as an afterpiece.

In the double bill on Saturday night, Oct. 2, Elda Ercole made a noteworthy impression as Santuzza in "Cavalleria". John Rossi sang Turridu; Georgiani Burdon, Lola; Frigerio, Alfio and Beatrice Altieri, Mamma Lucia. Mr. Fiss conducted authoritatively. "Pagliacci" offered the stirring-paced and passionately sung Canio of Sydney Rayner; a pleasant voiced newcomer, Frances Mario, as Nedda, Pilotto as Tonio; Engelman as Silvio and Curci, as Beppe. Bamboschek conducted.

The inextinguishable vitality and

melodic richness of "Il Trovatore", with a star-studded cast, made a fitting choice for the festival's finale, at matinee on Oct. 3. The auditorium was packed to hear Castagna in her magnificent interpretation of Azucena, Martinelli in gala voice as Manrico, Morelli as Di Luna. On a last minute notice Mme. Ercole substituted for Mme. Roman, who was indisposed, as Leonora, and had an incontestable triumph. Ruisi as Ferrando, and Curci, Miller and Moore completed the cast. Bamboschek conducted.

The sponsoring Detroit Grand Opera Committee is headed by J. Lee Barrett, president, and Wendell W. Anderson, first vice-president. J. Francis Smith had charge of the promotion work. H. T. C.

Vivienne Simon Under Friedberg Management

Vivienne Simon, young American lyric soprano, graduate of the Juilliard Institute, is now under the management of Annie Friedberg. Miss Simon was a pupil of the late Charles Hackett and has sung in many radio and concert engagements. She also has appeared at Chautauqua under the late Albert Stoessel. She is now a member of the company of "Oklahoma", and will be heard in concerts and on the air this season.

Hartigan Joins Dalrymple

Margaret Hartigan, former director and head of New York and national press relations for the RCA Victor Corporation, has joined the Jean Dalrymple publicity office as Miss Dalrymple's assistant.

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BALLET THEATRE OPENS SEASON WITH NOVELTY

Massine's "Mlle. Angot" Is First New Offering—Capacity House for Initial Night in Four-Week Series at the Metropolitan Opera House—Markova Welcomed in "Princess Aurora"

BALLET THEATER began its Fall engagement of four weeks at the Metropolitan Opera House on the evening of Oct. 10 with a program of three favorites and a world premiere. The occasion was one of marked interest to balletomanes, who filled the auditorium, applauding the reappearance of particular dancers and voicing their approval of the new choreography, Leonide Massine's latest, "Mademoiselle Angot".

"Mademoiselle Angot" is a comedy in three scenes to music by Alexandre Charles Lecocq as arranged by Efrem Kurtz and orchestrated by Richard Mohaupt. Massine, himself, appeared as the Barber whose love for a Soubrette is temporarily thwarted by the more romantic appeal of an Artist. The artist risks all for the favorite of an obese official, however, and is exposed and the disillusioned Soubrette returns to her Barber. From this trivial tale Massine has fabricated some good comedy moments in terms of the dance, especially a ridiculous pas de deux by the official and his mistress.

Work Is Reminiscent

For the most part, however, the new work was too reminiscent of several of Massine's earlier successes. There is little here he had not stated more compellingly in "Beau Danube", "Gaité Parisienne" or "Vienna 1814". The settings and costumes by Dobujinsky were attractive and even suggested the period, an unexpected pleasure in modern ballet. But the music of Lecocq had little of the sparkle of

his contemporary, Offenbach, and the orchestration of Mr. Mohaupt was heavy-handed for such fragile stuff.

Again there was evidence of Massine's mastery of group movement. There were also excellent opportunities for Nora Kaye as the Soubrette, Rosella Hightower as the Official's favorite, and Andre Eglevsky as the Artist to display their admirable talents. Massine dominated much of the proceedings, as was to be expected, with his comedy. Simon Semenov was completely at home as the Official. Mr. Kurtz conducted with vigor.

Perhaps the tension of presenting a new work on the opening night was responsible for the rather slovenly performances that preceded it. Alicia Alonso and Jerome Robbins contributed some expert dancing in the "Capriccio Espagnole" which began the evening. Neither, however, was familiar enough with the leading roles of the Massine-Argentiniana choreography to convey its spirit. The ensemble merely went through the motions.

"Lilac Garden" a Favorite

Antony Tudor's "Lilac Garden", which followed, fared slightly better. It is a minor masterpiece in Tudor's inimitable style. Antal Dorati, who had directed a creditable performance of the "Capriccio Espagnole", outdid himself in the conducting of the Chausson "Poème". The unnamed violinist played with musicianship and fine tone. Unfortunately things did not progress so smoothly on the stage. Hugh Laing failed to make his customary effect as the forlorn lover. Mr. Tudor lapsed from his usual concentration and offered little assistance to Nora Kaye, his unwilling bride. Maria Karnilova appeared as the "episode" in the groom's past, dancing prettily and holding up her end of the romantic quadrangle.

Once the novelty had been dispensed the company seemed to



Leonide Massine and Janet Reed in "Mademoiselle Angot"



Photos by Valente

Nora Kaye in the New Massine Ballet

breathe more freely, and the audience found its greatest delight in welcoming the peerless Alicia Markova back to Broadway. She appeared with Anton Dolin in the perennial "Princess Aurora" where her pure classic technique again was exhibited. She danced with the clean-edged precision and matchless control that have won

her the place of premiere danseuse of contemporary ballet. Mr. Dolin and the entire company gave her excellent support and, incidentally, Mr. Eglevsky and Miss Hightower earned their own laurels in the brilliant Bluebird pas de deux. Mois Zlatin conducted, also with an eye to supporting Miss Markova.

K. T.

KATHERINE DUNHAM APPEARS IN REVUE

Dance Group Gives Program of Primitive and Comic Choreography

Katherine Dunham and her lively company opened a three week engagement at the Martin Beck Theatre on Sept. 19, presenting a program of variety and color well named "A Tropical Revue". The undulations of Miss Dunham's torso attracted the attention and admiration of a large audience. The company supplied mood and background for her and several members distinguished themselves in solo passages.

The evening began with a group entitled "Primitive Rhythm". The first told a Melanesian folk story in rather exotic choreography. Roger Ohardi-eno, portraying a god, impressed immediately with the power and expert control of his dancing, which was reaffirmed each time he appeared. The second of the group was danced by Lucille Ellis, whose vivacity and lithe burlesquing was in excellent contrast to the sultry pulchritude of Miss Dunham.

A Rhumba Suite followed. This was made up of five unrelated dances, each sensual in its own way, but with emphasis on humor. "Rites de Passage" contained the most serious choreography of the program. There were three rituals indicating the transitions of life in primitive society: Mating, Puberty and Death. Sensuality was again uppermost, but this time woven into an artistic pattern.

The remainder of the bill was frankly entertainment in broad lines. Miss Dunham's "Woman with the Cigar" perhaps afforded the audience its greatest pleasure. The "Plantation Dances" and the series of "jive" numbers, titled "Le Jazz Hot", were rhythmically attractive and often rather exciting.

The costuming and lighting throughout revealed the Hollywood influence and added much to the productions. The Leonard Ware Trio contributed an agreeable interlude and the orchestral accompaniments for the dancing were expertly handled. The program was a little long for one devoted exclusively to revue material, but there was no question of its appeal.

K. T.

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Executive and Editorial Offices
Suite 1401-8 Steinway Bldg.,
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OSCAR THOMPSON, Executive Editor
FRANCES Q. EATON, Assistant to the Editor
MAURICE B. SWAAB, Advertising Manager
EDWARD I. DAVIS, Production Manager

CHICAGO OFFICES: MARGIE A. McLEOD, Manager,
Kimball Hall, 304 South Wabash Avenue. Telephone:
Harrison 4544. CHARLES QUINT, Correspondent.
BOSTON: GRACE MAY STUTSMAN, Correspondent, 88 Lake
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Correspondent, 5386 Village Green, Los Angeles. DON-
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Drive, Beverly Hills.
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Alexander Hamilton Hotel.

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The Metropolitan Season

THE conductors continue to dominate the picture at the Metropolitan Opera House and it is evident from Edward Johnson's announcement of plans that we are to have another season of what has been termed "conductor opera". The departure of Erich Leinsdorf means more assignments for Bruno Walter and George Szell, though Mr. Leinsdorf will return on leave from his Cleveland post to look after the Holy Week "Parsifal".

Mr. Walter's "Tristan" will be awaited with keen interest, and Mr. Szell's assumption of "The Ring" should freshen the annual cycle that now has need of some restudy. Mr. Walter's second excursion into the field of 19th century Italian opera—"Ballo in Maschera" in succession to last season's "Forza del Destino"—gives similar promise of a quickening of the attention that will be drawn to the opera's purely musical aspects, as distinct from the particular prowess of particular singers.

Sir Thomas Beecham's English "Falstaff", in many respects the most interesting revival in prospect, should enable the doughty baronet to surpass any of his previous achievements at the Metropolitan; and the promised "Norma" will test Cesare Soderro as he has not been tested heretofore. It is curious that "Gianni Schicci" (also entrusted to Mr. Soderro) should return in Italian, after having been tried in English, in the same year that a vernacular translation (adapted by none other than Sir Thomas himself) should be embarked upon in substitution for the Italian original.

But whatever this may prove or fail to prove with respect to translated opera, it makes for diversity of performance and the arguments that will result will be anything but harmful to the season. The delayed restoration of "Pelléas et Mélisande" will be all the more welcome, if it can be suitably cast. Mr. Johnson's six new American singers have our good wishes—may they succeed!

Protect Music From Blundering Tax Plans

WE regard it as our duty to call to the immediate attention of musicians, music-lovers and all music-minded people a proposal now before Congress which, if it should become law, would have a crippling effect upon the free development of music in this country.

We refer to the new tax plan submitted to Congress by the Treasury Department on Oct. 5 which calls for an increase of excise on general admissions from ten to thirty per cent. Under the Treasury plan, the current ten-cent federal levy on \$1 tickets of admission to concerts, as well as movies, theatrical performances and the like, would be raised to 30 cents, and tickets in other price ranges in like proportion.

While a drastic increase in admission taxes may be justified in certain fields of popular entertainment, the strongest kind of protest must be lodged against the suggestion that admission to musical performances be included in any such general skyrocketing of the federal toll.

Music, first and foremost, is cultural and educational in nature. Its function as entertainment is wholly incidental to these basic qualities, and we must never permit ourselves or our law-makers to forget this all-important difference between music and all other forms of entertainment. Music stands beside the art museum, the library, the public school, yes, and the church as a pillar of our social structure, as an agency of enlightenment and progress for our people, as a broad highway for the onward march of the type of civilization that American youth is fighting to preserve on the battlefields of the world.

MUSIC must not, through confiscatory, prohibitive taxation, be placed out of reach of many of our people at the very time when its solace is most needed and its benefits are richest. In times such as these, when turbulence, violence and crime are rife through the world, we require more urgently than ever the stabilizing and uplifting influence which music, uniquely among all the artistic and scientific devices of human civilization, is able to provide.

Musical performances already are burdened with a ten per cent tax which has never been justified by music's true position in the life of the nation. This tax, be it remembered, dates back to the first World War and was assessed at that time as a "war tax". But in the more than two decades of peace which followed, this supposed emergency measure never was repealed. In view of this fact, there is little reason to suppose that any increased burden imposed at this time would be any less securely saddled.

WITH strong Congressional opposition, there seems little likelihood at the moment that the Treasury's plan will even be considered, at least in its present form. But in some modified form, it might stand a good chance of passage. It becomes the clear responsibility, therefore, of every person professing an interest in the welfare of musical art in this country to raise his voice in a mighty chorus of opposition to any such disastrous hobbling of musical progress now or at any other time.

Generations of noble planning and building must not be thus threatened and endangered. Wheat must be separated from chaff; our national sense of educational, cultural and artistic values must be maintained, and all people to whom the better things of life

mean anything must see to it that music is held safe from the noose of taxation-strangulation from which there would be small hope of rescue.

We urgently ask that you write or wire your senators and representative in Congress, impressing upon them the seriousness of the issue. Above all else, no such tax blunder should be committed because of our default.

Personalities



Wide World
British Conductors Meet: Sir Adrian Boult (Left) Arrives at the Albert Hall in London to Take Over the Associate Conductorship of the Promenade Concerts of the BBC Symphony. Basil Cameron (Right) Was the Sole Conductor of the London Philharmonic during the First Four Weeks of the Season, Except for the First Two Nights, Owing to the Illness of Sir Henry Wood

Jonas—The publishers of a piano method by Alberto Jonas recently received a cable from India: "Kindly post works in seven volumes piano playing virtuoso by Jonas to His Highness Maharajah Palace Myrose".

Caruso—Mrs. Dorothy Benjamin Caruso has announced the engagement of her daughter Gloria, whose father was the great tenor, Enrico Caruso, to Ensign William H. Porter of the United States Naval Air Forces.

de Koven—The widow of the American composer, Reginald de Koven, narrowly escaped death in a fire which totally destroyed her Summer home at Bar Harbor, Me., last month. Mrs. de Koven, who is eighty-two years old, declined assistance of firemen and by herself climbed down a ladder from her sleeping porch.

Varnay—On her recent return from a series of appearances before the armed forces in New York and New Jersey under USO auspices, Astrid Varnay, soprano of the Metropolitan Opera, said that the first lesson for a performer on this circuit is: "Don't ask questions! Just regard everything as a military secret, act accordingly and you'll please Uncle Sam".

Melchior—Following his performance of Lohengrin in Santiago, Chile, on the Chilean Independence Day, Sept. 18, the Metropolitan Opera tenor, Lauritz Melchior, was decorated with the Order of Merit in the degree of "Commandator". The tenor, who arrived in the United States last month, left immediately for a concert tour in aid of Danish War Relief.

LOS ANGELES HAS STRAUSS REVIVAL

"Waltz King" and "Rose Masque" Given—Symphony Orchestra at Canteen

LOS ANGELES.—The city has been indulging in a month of Strauss music-comedy. "The Waltz King", a Boris Morros production of a story on the life of Johann Strauss with music from his various light operas and waltzes staged by Theodore Bacheneimer with dialogue and story by Aubrey Stauffer opened Sept. 13 and ran for two weeks to capacity in Philharmonic Auditorium.

It was a Hollywood show with all the pageantry, a ballet by David Lichine with Riabouchinska as ballerina and a corps de ballet of exceptional good looks. The principals were Richard Bonelli who took the part of Strauss, even jumping into the pit to conduct a stave or two; Irra Petina was his wife and very arch and provocative; Marjorie Cooke, a plump coloratura, quite walked away with the performance and sang most beautifully; Virginia Card, who oversang and overplayed, and Anthony Marlowe, who had one of the best male voices in the cast.

"The Rose Masque", which came down from San Francisco for two weeks at the Philharmonic Auditorium, opened Sept. 27 with about 30 musicians from the Los Angeles Philharmonic in the pit under direction of Walter Herbert. The singers in this new version of "Fledermaus" were John Garis, Margaret Spencer, Marita Farrell, Joseph Sullivan, Gerhard Pechner, Jack Shafer, Jim Westfield, John Wegraf and George Burnson and their vocal excellence indicated familiarity with Strauss at his best.

The staging, which was in good taste, was by Reinhold Schunzel, a director at MGM. The ballet, in strict "Fledermaus" tradition, was by William Christensen of the San Francisco Opera. Gaetano Merola backed the presentation.

Cimarosa Opera Given

Mr. Herbert also gave Cimarosa's "Il Matrimonio Segreto" in Erich Weiler's English translation at the Friday Morning Club, Oct. 1. Young singers from Northern California; Truman Thompson, Charles Goodwin, Verna Osborne, Peggy Engel, Carl Hague, Sue Belle Brown, Ethel Downie and Arnold Kohn revelled in the comedy and really sang the florid music. Carl Fuernstner and Herbert gave crisp and stimulating performance of the orchestra part at two pianos.

The Hollywood Canteen which is soon to be dramatized for a motion picture as Stage Door Canteen has been, is maintained by the Musicians' and Stage Unions. A full symphony orchestra recruited from the studios plays every Sunday afternoon under the direction of David Forester, a young man of promise.

Otto Klemperer conducted there Sept. 26 with Eudice Shapiro as violin soloist. The "Leonore" Overture, No. 3, excerpts from "Lohengrin" and the Scherzo from Tchaikovsky's Sixth Symphony were received with cheers and bravos by the large audience of servicemen who sat in rapt attention on the floor of the canteen dance hall. Richard Lert, Miklos Rosza, Victor Young and others have been guest conductors with this crack volunteer orchestra.

San Gabriel Company Appears

The San Gabriel Opera Company, founded and directed by Guido Casellotti, gave a performance of "Manon" in the Whilshire-Ebell Theater on

What They Read Twenty Years Ago

MUSICAL AMERICA for October, 1943



H. C. Colles



Edwin Evans



Henry T. Finck



William J. Henderson



Deems Taylor



Lawrence Gilman

OLD AND NEW FACES ON THE CRITICAL SCENE

Mr. Colles, of the London "Times", was scheduled to be guest critic on the New York "Times" for October, November and December. Mr. Evans, formerly London correspondent for "Musical America", was to succeed him, but did not arrive. Mr. Finck was the "Post's" critic. Mr. Henderson the "Herald's", Mr. Taylor the "World's" and Mr. Gilman succeeded the late Henry E. Krehbiel on the "Tribune".

Requiescat

Victor Maurel, Creator of Iago and Falstaff Passes Away in His New York Home at the Age of Seventy-five.

1923

Now, Really!

Puccini has brought suit against the firm of Ricordi, music publishers, for an alleged affront to his dignity and artistic personality resulting from publication of a fox trot containing an excerpt from "Madama Butterfly", according to an Associated Press dispatch from Milan.

1923

Puritans Will Be Puritans

Boston Bans "Salome". Mayor announces that last year's prohibition still stands. The proposed performance is characterized by him (the Mayor) as one which "would in no way contribute to the purification of the moral atmosphere of our people".

1923

What Became of It?

Immense Outdoor Amphitheater Is Planned for New York. Anonymous Gift of \$150,000 Placed at Disposal of City. Tentative Plans Drawn Up By City Park Department.

1923

Them Was the Days!

"Thais Will Open Metropolitan Season on Nov. 5, with Jeritz, Whitehill and Tokatyan. "Meistersinger"

with Easton, Laubenthal and Whitehill to Be Given During First Week. Bori Cast for Suzel in "L'Amico Fritz". "Fedora", "Martha", "Habenera", "Compagnacci" and "Le Coq d'Or" Novelties and Revivals for First Half of Season.

1923

The Echo Answers: "What?"

It is not what we can do for Music but what Music Can Do for Us!

1923

Seattle Symphony

(Continued from page 7)

played by Virginia Morgan, harpist with the San Francisco Opera, and Frank Horsfall, flutist with the Seattle orchestra. It was the highlight of the afternoon, for the soloists captured the freshness of the music admirably. Lady Beecham gave a simple, unaffected reading which delighted the audience.

Other numbers were: Mendelssohn's Overture, "Ruy Blas"; Edward German's Gypsy Suite; Delius's "On Hearing the First Cuckoo in Spring"; and the March from Grieg's "Sigurd Jorsalfar".

Monday night was the beginning of the subscription series. Rimsky-Korsakoff's "May Night" Overture opened the program and was followed by Saint Saëns's "Le Rouet d'Omphale." Beethoven's Fourth Symphony was the most satisfying number, and, as the music progressed, the musicians played with more confidence and ease. "Peter and the Wolf", with Lady Beecham as narrator, was repeated, and the program closed with Dvorak's Symphonic Variations.

Both concerts were played to capacity audiences. NAN D. BRONSON

Sept. 26 with Gladys Benne in the title role. Harvey Spencer made an impression with his exceptional voice in the part of the Chevalier des Grieux and Alfred Stuart sang the part of the elder des Grieux.

The Redlands Summer series, directed by Mrs. Grace E. Mullen, closed a successful season Sept. 3 with a fine vocal program by Dusolina Giannini accompanied by Harry Kaufmann. Many resident artists of Southern California contributed to this bi-weekly effort of the Redlands Community Music Association to give the best music without admission charge. It is maintained partly by the municipal appropriation and partly by private subscription.

ISABEL MORSE JONES

New Lecture-Concert Series at Frick Museum

The alumni association of the Juilliard Graduate School, and the Frick Collection, are co-sponsors of a series of five lectures to be given by Franklin M. Biebel and five concerts at the Museum to take place on alternate Thursday afternoons. The first lecture, on Classic Art, was given on Oct. 7, and a program of music of the same period was to be heard on Oct. 14. The Romantic Period, Impressionism, National and Folk Art

and American music make up the series which ends Dec. 16. Participants, all members of the association, include: Vera Appleton, William Beller, Vera Brodsky, Alexander Cores, Edwin Eustis, Ruth Freemont, Muriel Kerr, Moreland Kortkamp, Eugenie Limberg, Dorothy Minty, Genevieve Rowe, Daniel Saidenberg, Judith Sidorsky and Ardith Walker. The series is open to the public without charge. Ulric Cole is new president of the association; Antonia Lora, vice-president; Judith Sidorsky, secretary, and Dorothy Minty, treasurer.

Howard Barlow to Conduct Firestone Broadcasts

Howard Barlow, for 16 years conductor of the Columbia Broadcasting Symphony, has resigned to become conductor of "The Voice of Firestone," over NBC, succeeding Alfred Wallenstein, resigned. Mr. Barlow will continue the program of the policy of the hour by presenting symphonic arrangements of "the music that all America loves" with Richard Crooks, tenor of the Metropolitan Opera, as soloist. Mr. Barlow's first broadcast with the Firestone hour was made from an Eastern military camp on Oct. 11.

Civic Concerts Report This Season One of Best in Its Entire History

Spring and Fall Campaigns Indicate Great Increases in Organized Audience Plan, Says Bottorff, Civic President—Economic Conditions Better and Desire for Music in War Time Creates Healthy Boom

"THE season of 1943-44 will be one of the best in the 23 years that the Civic Music Plan has brought great concerts to American cities and towns," said O. O. Bottorff, president of Civic Concert Service, Inc., and vice-president of N.C.A.C. "Last Spring the response to the Civic Music Association membership campaigns really was overwhelming. We had expected increases in memberships for we knew that during a time of turmoil and stress such as this, people must have escape and release, but we did not dream of the percentages of increase that resulted."

"We had our heaviest Spring season in years with many new asso-



O. O. Bottorff, President of Civic Concert Service, Inc., and Vice-president of NCAC

ciations campaigning for the first time. This Fall we hoped that the record would be maintained. It has been. Not only are there more new cities organized under the Civic Music Plan, but the percentage of increases is holding up in the older ones. In fact, the record for this Fall is even better. Since last January, there have been increases in 91 per cent of the associations, and these increases have ranged from nine per cent to 155 per cent. This sounds almost unbelievable, yet it is plain fact."

"There are many reasons for this boom," continued Mr. Bottorff. "One of the most important is that economic conditions have improved throughout the country and people have more money to spend than ever before. The percentage of new members in the associations is larger than it has ever been, even in cities that do not have war industries and are not affected by those conditions. Those who never were able to secure a Civic Music membership because of financial reasons, now are joining. Then, too, people throughout America are more conditioned to organization than ever before and this is reflected in Civic Music Activities."

"Another reason, and this was true in the last World War, is that people are more entertainment conscious than during peace times. With almost every family in the country touched by having someone in the service, they seek escape from the weight and worry of the war. It is only human. Music is one of the best 'escapes', for there is nothing controversial about it unless you are a musicologist or a music critic."

New Interest in Native Music

"Along with the increased interest in concerts has come a decided increase in American composers and artists. For example, one major orchestra has scheduled a work by a contemporary American composer for each concert and this is striking an enthusiastic response. This does not indicate that we are adopting a 'Nazi' psychology and are being interested only in our own, but rather that we have awakened to the fact that we do have most worthwhile American composers and artists."

"We who have been in the Civic Music movement for a number of years believe that the Civic Music

Associations can take a great deal of credit for this interest in American musicians. For more than two decades, many of the associations have made a policy of presenting at least one young American artist on their series each year. To reminisce, John Charles Thomas and Gladys Swarthout are two of the best examples of the prominence American artists can attain, and among their first concerts were those before Civic Music audiences."

"The Civic Music Plan is no stranger to troublesome times, for it was founded in the aftermath of the last war when conditions were unsettled. It was in 1920 that the Harrison-Harshbarger Company developed the organized audience plan and that fall, 23 years ago, the first Civic Music Associations began functioning. Dema Harshbarger had been active for several years as an executive with the Century Lyceum Bureau, while Mr. Harry P. Harrison at that time was head of the Redpath Bureau and leader of the chautauqua and lyceum movement throughout the country. I was associated with Mr. Harrison and saw the beginning of Civic Music that later was to spread so widely and to constitute one of the great forces in music. The company was small at that time, naturally, not only in its business scope but also in the size of its staff, having only one field representative, William S. Wright, who with Miss Harshbarger and Mr. Harrison shares in the credit for pioneering in this movement."

Plan Survives Difficulties

"How sound the plan has been demonstrated by its history, for it has survived both periods of great prosperity and depression. When this war came and some began to worry about the future of concerts and music in America, we in Civic knew that concerts and associations would go on, as did many others. We had the examples of England and Russia before us, and even in the Axis countries, not that we want to imitate them, opera, ballet, concerts and the theatres were having capacity audiences. In fact, it seemed that in the countries most directly affected, the worse conditions became the larger were the audiences at concerts. We knew that America would not be different in this respect; that just because we were engaged in our greatest production battle and in actual physical combat, we would not throw overboard all the cultural aspects of our lives."

"In fact, when this war is over I expect to see concert audiences in this country continue to grow. In the large war production plants, music is now used as a vital contributing factor to morale. For the first time thousands of people are hearing classical records and are discovering that they can enjoy this so-called 'highbrow' music. It is only reasonable to assume that these people, when they do have leisure, will want to see and hear the artists in person."

"Since we have associations in every part of the country, from New England to California, the Pacific Northwest to Florida, we have an overall picture of musical conditions. Universally, we have found that the public is anxious to avail itself of the privilege of becoming members in the Civic Music Associations and desirous of assuring the fine music and entertainment that C.M.A.'s bring."

Phyllis Kraeuter Heard in Recitals

Phyllis Kraeuter, cellist, gave a series of recitals at Buck Hill Falls, Pa. Followed by a solo recital at Earlham College, Richmond, Ind., Sept. 19, and solo recitals in Hagerstown, Wabash and Elkhart, Ind., and Kewanee and Elgin, Ill.

BALTIMORE PLANS EXTENDED SEASON

Totenberg Named Concertmaster and Assistant Conductor—Soloists Engaged

BALTIMORE—Roman Totenberg, Polish violinist, has been engaged as concertmaster and assistant conductor of the Baltimore Symphony, according to an announcement by Reginald



Roman Totenberg

Stewart, musical director of the orchestra, who also announced that Mr. Totenberg has become a member of the staff of the Peabody Conservatory of Music where he will teach and conduct the student's orchestra. Mr. Totenberg made his American debut in 1935.

The reorganized orchestra will open its second season as a major symphonic ensemble on Nov. 7 with a substantial increase in its concert schedule. C. C. Cappel, manager, disclosed that there will be ten subscription concerts on Wednesdays, and 14 popular Sunday night concerts in addition to five concerts for young people sponsored by the Board of Municipal Music and several special concerts. All performances will be given in the Lyric Theater.

Soloists at the Wednesday series will include Vladimir Horowitz, Luboshutz and Nemenoff, Jan Peerce, Mischa Elman, Helen Traubel, Gladys Swarthout, Percy Grainger and Marcelle Denya.

Several world premieres are planned by Mr. Stewart during the season in addition to works by Hindemith, Villa-Lobos, Tansman and others not previously heard in Baltimore. Miss Traubel will be heard in an all-Wagner program, and Mme. Denya will appear in a French program devoted to Debussy and Ravel.

The city Board of Estimates is preparing to increase the budget allotment for municipal music by \$25,994 of which \$5,000 will go to the support of the Baltimore Symphony in addition to its original annual allotment of \$50,000. A similar appropriation will be asked for the orchestra for next year.

F. C. B.



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NEW YORK CONCERT SEASON OPENS

THE Manhattan concert season got under way with a sprinkling of vocal recitals and the opening of the Times Hall Concerts at Nine with Ralph Kirkpatrick playing the harpsichord. Frieda Hempel returned in recital, and other singers were Juanita Carter and Margaret

Keiser in debuts, Eleanore de Grasse and Jeanne Lee.

Frieda Hempel, Soprano

Paul Meyer, accompanist. Town Hall, October 10, afternoon:

"Jehovah".....J. S. Bach
"Who Is Sylvia".....Schubert
"Wohin".....Schubert
"Der Nussbaum".....Schumann
"Fruehlingsnacht".....Schumann
"In stiller Nacht".....Brahms
"Mädchenlied".....Brahms
"Mein Mädel hat einen Rosenmund".....Brahms
"Verborgeneheit".....Hugo Wolf
"Er ist's".....Hugo Wolf
"Mit einer Wasserlilie".....Mahler
"Im Kahne".....Greig
"Wer hat dies Liedlein erdacht".....Mahler
"Nichts".....Richard Strauss
"Zueignung".....Richard Strauss

Mme. Hempel styled her recital "an afternoon of favorite songs". It was also an afternoon of nicely poised art. The soprano was in much better vocal estate than when she last appeared in the same auditorium, and she made her command of style count in smooth and distinctive singing, some exaggerations of tempi and of gesture notwithstanding. She was discreet in



Frieda Hempel Juanita Carter

not taxing the voice with extremes of compass or emotional strain, but she had built her program so skillfully that it yielded no hint of monotony. As in other years, the singer's velvety legato and her artistic phrasing were a pleasure for the epicure. She was generous with extras, these including old English and Irish folk songs. The audience was one altogether enthusiastic. T.

Juanita Carter, Soprano

Theodore Schaefer, accompanist. Town Hall, October 11, evening:

Four Rhymes from "Peacock Pie" (Walter de la Mare); "Ship of Rio"; "Old Shellover"; "Cake and Sack"; "Tillie".....Theodore Chanler
"Waldseligkeit"; "Der Bescheidene Schäfer"; "Und Gestern hat er die Rosen gebracht".....Marx
"Le Tombeau"; "Attributs"; "Bleuet".....Poulenc
"Die Seele Ruht".....Bach
"Catalogue des Fleurs"; "La Violette"; "Le Begonia"; "Les Fritillaires"; "Les Jacinthes"; "Le Crocus"; "Le Brachycome"; "L'Eremus".....Milhaud
"Come Away, Come, Sweet Love"; "Flow, My Tears"; "A Shepherd in a Shade".....Dowland

Miss Carter is said to have sung in both opera and recital in other localities. This was her New York debut. The voice is a pleasant one but insecurely supported, resulting in an occasional lack of sureness especially in its high register. As yet, the young singer's interpretative ability is not equal to the type of program offered, with the result of monotony. Her diction, in all languages used, was such that her texts were entirely incomprehensible. The program was unique both in choice and arrangement and

well worth while. Further study and experience may make Miss Carter a valuable recitalist. Mr. Schaefer's accompaniments were fine technically, and beautiful, tonally, but a trifle too insistent. H.

Margaret Keiser, Soprano

Hailing from Philadelphia, Miss Keiser's New York recital debut was made in the Town Hall on the evening of Oct. 12. The voice is not a particularly distinguished one in quality nor quantity, and in its lowest register, poorly placed. There were,



Margaret Keiser Ralph Kirkpatrick

however, excellent high tones denoting careful and discriminating study. Miss Keiser has also that vague quality known as "style" and the ability to put her songs across even though the reviewer did not invariably agree with her in the matter of tempi. Some intensive study into the arcana of pronunciation of Hanoverian German would add a great deal. The program included a rather dull Early Italian group, one in German by Hugo Wolf, Erich Wolf and Marx. Of these the Hugo Wolf "Lied vom Winde" was the best. Strauss's "Traum durch die Dämmerung" was given as an encore to this group. Following the intermission there were works by Bachellet, Debussy, Rachmaninoff, Horstman, Sacco and Malotte. Marcel Frank was accompanist. H.

Jeanne Lee, Mezzo-Soprano

To Jeanne Lee, mezzo-soprano, heard before in other New York concert rooms, fell the honor of opening the recital season in the Town Hall on the afternoon of Sept. 26. Miss Lee's program began with three Handel operatic arias, which were followed by a group of Franz and Rubinstein, a Russian group and one in English. Everett Tutchings was the accompanist. D.

Eleanore de Grasse, Soprano

Eleanore de Grasse, soprano, appeared in the New York Times Hall in the evening of Oct. 10, with Ellmer Zoller at the piano. Miss de Grasse's program was an interesting one. It included a group of early Italian works, which closed with the aria of Ophelia from Faccio's setting of "Hamlet", also songs in French, a group by Schubert, Wolf and Goldmark, and one in English. D.

Ralph Kirkpatrick, Harpsichordist

The intimate framework of Times Hall lent itself ideally to the program of harpsichord music given by Ralph Kirkpatrick as the opening recital of the Times Hall Concerts at nine o'clock on Oct. 12. Mr. Kirkpatrick played an extended list with great verve and spirit and with resources of nuance rarely displayed on the harpsichord, achieving particularly effective performance of Bach's English Suite in

G Minor, pieces by Couperin and Rameau and both the brace of Scarlatti sonatas at the end and the two added to them, all four of these being played with especially noteworthy rhythmic vitality and charm.

Bach's Chromatic Fantasy and Fugue was less successfully presented, partly because in a work of its dimensions the tonal limitations of the instrument become more conspicuous and also because the requisite drive in the fugue towards a climactic culmination was not realized. C.

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The New York Philharmonic-Symphony at the Opening Concert



Dr. Artur Rodzinski (Center) with the Polish Ambassador, Jan Ciechanowski and Mrs. Ciechanowski

Rodzinski Leads New York Opening

(Continued from page 3)

this occasion by the inaugural of the orchestra's first permanent conductor since the departure of John Barbirolli two years ago.

New faces among the orchestra personnel number some 19, or almost 20 per cent of the ensemble, and of the newcomers, nine are key men. What contribution this fresh blood will make to the orchestra's over-all quality must remain a matter for conjecture this early in the season's proceedings.

Dr. Rodzinski's way with an orchestra and his penchants for program making are not news to Philharmonic patrons. On the latter score, he can be relied upon for an interesting list with emphasis on variety. This initial program held Beethoven's Third "Leonora" Overture, Brahms's Second Symphony, a revival of Elgar's symphonic study, "Falstaff" and Ravel's "Daphnis et Chloe" Ballet Suite No. 2. Nothing startling, to be sure, but something for every taste.

If it was Dr. Rodzinski's purpose to show off the facets of a "new" orchestra under a new regime, his program was well calculated to do just that. That it did not, in fact, do so was not the fault of the selections nor of any other single factor, apparently, except the obvious one that Dr. Rodzinski and his men have not yet been in artistic communion for a sufficient length of time to have any-

thing of importance to show off. Which is not to say that there are no portents of good things to come.

For instance, the orchestra now plays in tune—an elementary thing, of course, but something it has not done consistently for over a year. Also, it now plays with a new unanimity of effort and purpose under the very precise type of leadership provided by Dr. Rodzinski. Furthermore, certain choirs are better integrated within themselves, notably the brasses and the woodwinds, which have already achieved a blend of timbre of impressive beauty. The strings, too, show a stronger tendency to work together and in the third movement of the Brahms Symphony they produced some of the best pianissimos we have heard from them in a very long time. However, there is little velvet in their tone as yet and none of that ethereal transparency and buoyancy which are among the crowning glories of concerted stringed instruments.

Of the performances, it may be said that the Ravel suite was the most interesting and Elgar's "Falstaff" the least. Not heard here since 1917, the Elgar piece came as a sort of revival-novelty and served no discernible purpose other than to give opportunities for some fetching solo work by various first-desk men, especially John Corigliano, newly-appointed concertmaster. The composition is a long succession of rather pretty melodic ideas—very

long. But we could discover little of the stuff of Falstaff therein and we doubt if Sir John ever would recognize himself.

The familiar Ravel music was of special concern because it inspired both conductor and orchestra to some of the best playing of the evening. The orchestra realized its rich sonorities with lavish virtuosity and Dr. Rodzinski missed nothing in style, timing and emphasis to deliver it as the gorgeously colored score that it is. An extra forte mark or two may have been added to the final climactic measures but, coming as a rousing conclusion for the entire concert, the extra punch possibly was justified.

Dr. Rodzinski, by the way, introduced yet another orchestral version of "The Star-Spangled Banner" preceding the program proper. This version is on the quiet side, depending largely upon the strings, and permits an audience to hear itself sing, which may or may not be a good thing depending upon your point of view and who is singing next to you.

The program was repeated on Sunday afternoon, Oct. 10, with the exception of the "Leonore" Overture, which was replaced by Bach's Chorale Prelude, "Wachet auf, ruft uns die Stimme", orchestrated by Respighi. Now that the Philharmonic's regular season is under way, the Sunday afternoon concerts are no longer open free of charge to the public as guests of the broadcast sponsor. Admission is now by subscription or individual ticket purchase in the usual way.

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PHILADELPHIANS OPEN SERIES IN NEW YORK

Ormandy Conducts First of Ten Concerts in Carnegie Hall—
"Scythian" Suite Performed

The Philadelphia Orchestra, conducted by Eugene Ormandy, gave the first of its annual series of ten concerts in Carnegie Hall on the evening of Oct. 12. The usual large gathering of the Philadelphian's devotees was on hand to welcome their return and assure them of New York's continuing appreciation of the superb instrumentalism they embody.

The program, comprising Brahms's Variations on a Theme by Haydn, Beethoven's Seventh Symphony, Prokofiev's "Scythian" Suite and "Dance of the Seven Veils" from Richard Strauss's "Salome", was the same as that which opened the orchestra's home season at the Academy of Music in Philadelphia, reviewed elsewhere in this issue.

Suffice to say that the orchestra in Mr. Ormandy's hands again reveals itself a well nigh perfectly balanced symphonic machine. The precision of attack and release, the exquisitely

turned phrase, the seemingly complete rapport which exists between conductor and orchestra, all contributed to what might be described as an "aristocratic" performance. Of the dated "Scythian" Suite it seems necessary to say only that Prokofiev makes better sense when he is witty as well as graphic, which he isn't in this instance, and that he would have done well to retain his original idea of making this material into a ballet. The way it is, the music appears a gorgeously wrought façade with no edifice behind it.

R. F. E.

Philharmonic Names Lincer First Viola

William Lincer, for seven years viola of the Gordon String Quartet and last season of the Cleveland Orchestra, has been appointed solo viola of the New York Philharmonic-Symphony, replacing Zoltan Kurthy, who has resigned due to ill health.

Born in Brooklyn in 1907, Mr. Lincer attended the Institute of Musical Art in New York.

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Left to Right, Seated: William E. Zalken, St. Louis; J. E. Mutch, Washington; Mrs. Leiland Atherton Irish, Los Angeles; Arthur J. Gaines, Minneapolis; Mrs. Ruth O. Seufert, Kansas City; Henry E. Voegeli, Chicago; Arthur Judson, New York. Left to Right, Standing: Arthur M. See, Rochester; Edward Specter, Pittsburgh; J. M. O'Kane, Cincinnati; Howard Harrington, Indianapolis; George E. Judd, Boston; Carl J. Vosburgh, Cleveland; C. C. Cappel, Baltimore; Howard K. Skinner, San Francisco.



Bruce Sifford

Symphony Managers Report 20 Per Cent Rise in Number of Home Concerts Given Since '36—Tours Success in Spite of War Time Conditions — Operation Costs Rise Little

MINNEAPOLIS — Symphony orchestras of America will continue and augment their function as bearers of musical culture during the war period. Despite war's dislocations and restrictions, they are serving an ever-increasing public that is attending concerts of high quality everywhere. This was the consensus of 15 managers of U. S. symphony orchestras who attended the annual conference of symphony orchestra managers held in Minneapolis Sept. 16 and 17.

An increase of 20 per cent was reported in the number of home concerts given by orchestras in the seven-year period between 1936-37 and 1942-43, while in the same period attendance mounted 28 per

cent. Tours also have thrived, with attendance in the 1941-42 season 109 per cent ahead of 1936-37. Even in 1942-43, with the war cutting deeply into tour plans, the season showed a 40 per cent advance over 1936-37, both in attendance and number of concerts.

Financial Estimates

Operating expense for 13 orchestras showed an increase of only seven per cent, despite a 13 per cent increase in salaries of orchestra musicians and conductors.

Earned income rose 12.6 per cent over the seven-year period.

Slight recession in both income and expenses was experienced during the last season as compared with 1941-42, due to wartime exigencies. Every orchestra but one reported a loss in season ticket sales, offset partially by a steady increase in single concert sales. The exception was the National Symphony of Washington, D. C., where the army of government officials and employees boosted season sales 20 per cent and single concert sales 332 per cent. J. K. S.

RUSSIAN SYMPHONY TO REORGANIZE

Orchestra, Under Altschuler, to Resume Concerts After 20-Year Lapse

After a lapse of more than 20 years, the Russian Symphony Orchestra is to be reconstituted under its former conductor, Modest Altschuler, and will give concerts in New York this season.

Before its disbandment in 1919, the Russian Symphony was widely known as the medium through which much Russian music and several Russian artists were introduced to the American public. Stravinsky, Scriabin and Prokofieff were among the modern composers whose then controversial music was first espoused here by the Russian Symphony from its inception in 1904. Little known works by Tchaikovsky, Mussorgsky, Borodin, Arensky, Liadoff and Rachmaninoff also were brought forward at the orchestra's concerts.

Among artists who made their first appearances with orchestra in this country under Russian Symphony auspices were Sergei Rachmaninoff, Mischa Elman and Josef Lhevinne.

Russian and American Repertoire

According to Mr. Altschuler, the traditions of the orchestra will live again in the new organization which will continue the policy of presenting the new music of present-day Russia side by side with the masterpieces of the past. In addition, however, it is Mr. Altschuler's intention to give much attention to contemporary American composition by living writers, "some of them well known, others

whose names are appearing on orchestral programs for the first time". It is the purpose of the reorganized orchestra to seek "through the international medium of great art to bring about a firmer bond of understanding and friendship between the peoples of America and those of the Soviet Union".

New York Critics Circle Elects Oscar Thompson President

The Music Critics Circle of New York, which bestows an annual award of merit on the best new scores by American composers heard during each season, has elected the following officers for 1943-44: Oscar Thompson, critic of the *Sun* and editor of *MUSICAL AMERICA*, president; Virgil Thomson, critic of the *Herald Tribune*, vice-president; Julian Seaman, critic of *Cue*, secretary-treasurer; Miles Kastendieck, critic of the *Brooklyn Eagle*, assistant secretary-treasurer. With Olin Downes, critic of the *Times*, Messrs. Thompson, Thomson, Seaman and Kastendieck make up the executive committee.*

Marian Anderson Fund Winners Chosen

PHILADELPHIA.—The second annual competition for grants from the Marian Anderson Fund—established by the Negro contralto to help young artists in their education and careers—took place here recently. Co-winners of first place and amounts of \$750 each are Elton Johnson, 26-year-old Philadelphia soprano and a leading member of the Billy Rose "Carmen Jones" company, and Isabel

Schapp of Brooklyn. Winners of other prizes include Camilla Williams, Rosaline Nadel and Constance Stokes, Philadelphia; Quentin E. Miller, Asheville, N. C., now in the Navy, and Katherine Graves, New York.

W. E. S.

Benditzky Resigns from Quartet

Naoum Benditzky, cellist, has resigned from the Coolidge Quartet, it was announced recently. He will devote his time to radio, teaching and solo appearances.

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Forum, announces an attractive list of 1943-1944 musical and choreographic events. Scheduled for solo recitals are Jeanette MacDonald, John Charles Thomas, Yehudi Menuhin, Alec Templeton and Sgt. Eugene List. The Boston Symphony will give its annual Philadelphia concert under Forum auspices. Other programs will engage the Ballet Russe de Monte Carlo; the General Platoff Don Cossack Chorus and the Charles L. Wagner "Faust" company with Metropolitan Opera artists.

The Tri-County Concerts Association series will include Carroll Glenn and William Kapell.

The Philadelphia Pianists Association, now in its third season, will sponsor a set of sonata programs ranging from Scarlatti and Bach to Hindemith and Prokofiev.

The Philadelphia Bach Festival Chorus has started rehearsals under James Allan Dash's leadership in preparation for its sixth annual two-day festival in the Spring. As is customary, programs will consist largely of church cantatas. The Choral Society of Philadelphia, Henry Gordon Thunder, conductor, and the Mendelssohn Club, Harold W. Gilbert, conductor, are among other groups anticipating active seasons, the latter organization celebrating its 70th year.

The Philadelphia Music Teachers Association, Lewis James Howell, president, will continue monthly meetings, lecture-recitals and musical programs. The Matinee Musical Club, Mrs. Mary Hunter Johnston, president, and the Philadelphia Music Club, Mrs. Elma Carey Johnson, president, anticipate a busy year with visiting soloists, member artists and club groups participating in concerts.

W.E.S.

QUARTET HEARD

Busch Players Among Ensembles Appearing in Philadelphia

PHILADELPHIA.—A program of exceptional interest was presented by the Busch Quartet at Swarthmore College on Sept. 24. The ensemble—Adolf Busch and Gosta Andreasson, violins; Karl Doktor, viola, and Hermann Busch, cello—gave a distinguished reading of Beethoven's Quartet in E Flat, Op. 127. Other works were Haydn's Quartet in D, Op. 50, No. 3, and Mendelssohn's Quartet in D, Op. 44, No. 1.

On the same date the Philadelphia Chapter of the National Association of American Composers and Conductors held the initial meeting of its second season at the Academy of Vocal Arts, with Sigmund Spaeth as guest speaker.

Musical activities of the Junto were resumed on Sept. 27 under the supervision of Louis Kazre, pianist and director. Laila Storch, oboist, appeared as assistant artist, playing music by Haydn, Saint-Saëns and others. On Sept. 26 a series of choral concerts under the leadership of Alexander McCurdy began with Mendelssohn's "Elijah", Hallie Nowland, Nancy Fishburn, George Laphan and Robert Grooters singing the solo parts.

Arthur Cohn, director of the Edwin A. Fleisher Music Collection of the Free Library of Philadelphia, discussed the history and scope of the collection at Temple University on Oct. 5 under the auspices of the Music Education Alumni Association. He devoted special attention to the accumulation of scores by composers of the Western hemisphere.

Appearing under auspices of the Music Committee, Roy Harris inaugurated this season's Art Alliance series of lectures and recitals on Oct. 7, commenting on various aspects of the national musical scene. W.E.S.



Abresch

THE BRITT STRING ENSEMBLE

Left to Right: Conrad Held, Viola; Viola Wasterlain, Violin; Horace Britt, Cello; Edwin Ideler, Violin; Gerald Kunz, Viola

The Britt String Ensemble, Viola Wasterlain and Edwin Ideler, violinists; Conrad Held and Gerald Kunz, violists, and Horace Britt, cellist, were heard at the Starlight series in Washington, D. C., Aug. 14. The program included Mozart's Quintet in G Minor, three movements from Dohnányi's

Serenade for violin, viola and cello with Miss Wasterlain, Mr. Held and Mr. Britt, and Brahms's G Major Quintet. They are scheduled for an appearance in the Washington Irving High School, New York, on Nov. 20. The organization is now under the management of Bernard R. LaBerge, Inc.

Buenos Aires Events

(Continued from page 10)

were not wrong when they immediately recognized in him the qualities of an interpreter gifted with a powerful force of expression. Malcuzyński, romantic interpreter chiefly, has demonstrated now that his equilibrium has matured as rapidly as could have been expected, and that his volatility is an asset rather than a youthful liability. The virility of a Chopin, who nowadays more than ever encourages the authenticity of racial feeling; the brilliant pianistic style which transmits the work of Liszt, the elegant expressiveness of Schumann; the eloquent line of Bach and the humanity of Beethoven gave clear evidence of Malcuzyński's artistic fiber.

Menuhin Returns

Yehudi Menuhin repeated the tremendous success of his Buenos Aires debut during the 1941 season. Audiences, as enthusiastic as they were numerous, filled the large Colon Theatre to admire anew the violinist's not only extraordinary technical mastery, but also the maturity and reflectiveness of his interpretative talent. He played Bach and Beethoven, and also mastered without any boast of virtuosity the difficulties of the Paganini Concerto No. 2 in B Minor. His Debussy was invested with the right shade of impressionistic atmosphere, and he revealed the creative intelligence of his teacher, George Enesco, in his rendering of the well constructed Sonata which was heard here as a novelty. He was accompanied by Adolf Baller, who revealed himself as a musically sensitive pianist.

These formed the top trio of the many instrumentalists heard here this season. It is impossible to mention them all; as also the numerous symphony concerts con-

ducted by Albert Wolff, Fritz Busch, Ettore Panizza, Juan José Castro, Ferruccio Calusio, Jacobo Ficher and others, in which appeared as soloists the pianists Magda Tagliaferro, an always experienced interpreter; Daniel Ericourt, who aroused interest by his execution of French music; and Colette Gaveau, whose complete art is duly recognized by the local public. Countless are the important manifestations of music life in Buenos Aires. They included this season the premiere of Shostakovich's Seventh Symphony, and the "Rhapsodia Portuguesa" of E. Halffter, as well as the revival of the "St. Matthew Passion" of Bach.

LOS ANGELES—Henry Purmont Eames, composer, lecturer and authority on Folk music, is acting as commentator and narrator for the production of the Mexican Players at the Padua Hills Theatre. The new revue consists of songs and dances of Mexico and early California.

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Leigh Bureau Adds Radio Department

John Adams, Formerly of Wolfsohn Bureau, to Be Active in New Venture—W. Colston Leigh Directs Lectures—Thea Dispeker in Charge of Music

WOLSTON LEIGH, INC., concert and lecture managers, announce the addition to their bureau of a radio department designed to create and build markets for its own artists and to promote new ideas in radio. Active in this department are W. Colston Leigh, John Adams and Thea Dispeker.

Mr. Leigh, who has had long experience as lecture manager for such outstanding foreign correspondents and commentators as Vincent Sheean, Wallace Deuel, H. R. Knickerbocker, Jay Allen, Robert St. John, James R. Young, John Goette, Andre Michalopoulos, Louis Fischer and Charles Collingwood, is in charge of this phase of the radio work, and will in addition correlate the entire undertaking.

"The House on Q Street", a half



Rotofotos

John Adams

hour program which will be heard weekly over the Blue Network, on a coast to coast hookup, has just been sold by Mr. Adams. Margaret Sangster is the author, with an all-star cast featuring Jessie Royce Landis and Joan Caulfield of "Kiss and Tell", Eric Dressler and Celeste Holm of "Oklahoma". The entire show is conceived and produced under the firm's direction, with Mr. Adams as producer, and Bob Stevens as director.

Mr. Adams started his business career with his father in the Wolfsohn Musical Bureau. After he returned from the war in 1918 he became vice-president of the bureau and six years later succeeded to the presidency. In 1925 he became interested in radio and created and sold the first large national radio program—the Atwater Kent Hour. This led to a radio management bureau which created the program for advertisers.

Mr. Adams was associated with the Columbia Broadcasting System and then radio director of Erwin, Wasey and Company. He resigned four years later to join Elliott Roosevelt and become executive vice-president of the Texas State Network. He helped organize the Transcontinental Broadcasting System and was elected president and subsequently chairman of the board.

Miss Dispeker is in charge of the classical music division of the radio department, and is particularly interested in the building of young artists in this field. Before she joined the Leigh organization, Miss Dispeker was instrumental in the creation of the Treasury Department program WQXR. She has continued this work and has just celebrated this program's 52nd consecutive week on the air.

Many young artists have been placed by her on sustaining programs and introduced to radio audiences, and she was responsible for the radio debut of Alexander Kipnis, bass of the Metropolitan Opera.

Firkusny Back From South America; Will Begin Fall Tour

Rudolf Firkusny, pianist, has returned from a South American tour of the principal cities of Brazil, Argentina, Uruguay, Chile, and Peru. Out of a total of 33 concerts, he gave 15 in Buenos Aires including two appearances with the orchestra; in Rio de Janeiro and Montevideo, four each; in Santiago de Chile, five; and two in Lima, Peru. On Sept. 21, he appeared at the Stage Door Canteen.

His regular concert tour opens early in the Fall, and will take him

into Canada. On Oct. 28 and 29, he will be soloist with the New York Philharmonic Symphony under Arthur Rodzinski, playing the Dvorak Concerto in an All-Czech program.

In January, he will play with the Minneapolis Symphony under Dmitri Mitropoulos.

MUSICALES END AT STERN GROVE

Farell Ill, Garriss Substitutes at Final San Francisco Summer Event

SAN FRANCISCO.—The concluding Midsummer Musicales in Stern Grove had a bit of unexpected drama when Marita Farell, soprano of the Metropolitan, currently starring at the Curran Theater in "The Rose Masque", fainted prior to her scheduled solo appearance with the symphony under Gaetano Merola's baton and was unable to go on. Called from the audience to substitute for her, John Garriss won an ovation from the 18,000 auditors for his singing of "Il mio tesoro" from "Don Giovanni", the orchestration for which happened to be in the music trunk because of a broadcast given the preceding night.

The orchestral program was predominantly operatic, with the first movement of Schubert's "Unfinished" Symphony and short numbers by Bach, Boccherini, Grétry-Motl and Rimsky-Korsakoff's "Capriccio Espagnol" by way of contrast.

Amparo Iturbi was heard on Sept. 5 in a program including Liszt, Mozart, Gershwin and Russell Bennett.

The San Francisco Musical Club celebrated Founders Day (its 53rd) with a Mozart program featuring Carol Mills Castner, violinist, with Opal Hiller as accompanist in the Mozart D Major Violin Concerto and "The Impresario", with new text by Erich Weiler. In the operetta, Anne Ashley, Peggy Engel, Carl Hague and Truman Thompson won audience approval.

Grieg Memorial Concert

A Grieg centennial celebration, with a Norwegian Benefit Fund motif, was presented in the Century Club by Antonio de Grassi, violinist; Dorothy Warenskjold, soprano; Evelyn Ramberg Olsson, pianist; Carl Hague, tenor; and Isabelle Hesselberg and Mildred Stombs, accompanists. Particularly impressive was the singing of Miss Warenskjold, a young artist of sterling qualities who had not previously been heard by local critics.

Asta Mober, former mezzo-contralto with the Royal Opera in Stockholm, gave a program of interesting songs in the auditorium of the First Congregational Church, accompanied by Elizabeth Fotheringham. Her Sibelius songs were of special interest, as were other songs by the Scandinavian composers Torsleff, Grieg and Bedinger.

San Francisco faces the new season with one less concert hall available. The Community Playhouse in the Western Women's Club has been taken over (along with the rest of the building) by the Navy as a home for the WAVES. Organizations which have regularly used the Playhouse have been forced to find other quarters. The San Francisco String Quartet has moved its series to the St. Francis Hotel Ballroom. The San Francisco Musical Club will go to the California Club. Recitalists will have to take the smaller Century Club or California Club, or the larger halls such as the Curran or Geary Theater or the Veterans Auditorium. The gap between rooms seating about 300 and halls seating 1,200 and more will probably discourage some would-be recitalists.

Advance sales for season tickets on

concert series are indicative of capacity houses. The California Celebrity Concerts Series announces all season tickets except a few on the main floor as subscribed for two months in advance of the opening date.

MARJORY M. FISHER.

Wolfgang Martin Leaves "Rosalinda"

Wolfgang Martin, conductor of more than 350 performances of "Rosalinda", has resigned from the Broadway production to conduct opera performances in Philadelphia, Baltimore, Trenton, New Orleans and other cities throughout the United States.

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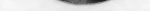
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Obituary

Nathaniel Dett

BATTLE CREEK, MICH.—Robert Nathaniel Dett, Negro composer and conductor, and for some years head of the music department at Hampton



Nathaniel Dett

Institute, Hampton, Va., died here on Oct. 2, following a heart attack. He was 60 years old. He was born at Drummondsville, Quebec, Oct. 11, 1882, and was educated first at Niagara Falls Collegiate Institute and the Halstead Conservatory, Lockport, N. Y. He later attended Oberlin Conservatory where he took the degree of Mus. Bac. in 1908, and afterwards went to Columbia University. He taught for three years at Lane College, Jackson, Miss., for two years at Lincoln Institute, Jefferson City, Mo., and went to Hampton Institute in 1913. He composed works for orchestra, voice, piano and violin and made numerous arrangements of Negro Spirituals. He had recently come to Battle Creek to direct musical activities at a USO clubhouse and had organized a Negro WAC chorus at Fort Custer. He is survived by his wife and two daughters.

Dr. Wilhelm Middelschulte

Dr. Wilhelm Middelschulte, organist and composer, who spent a number of years in Chicago, died at his home in Werne, Germany, on May 4. He was born in Werne, April 3, 1863, and trained at the Institute for Church Music in Berlin under Haupt, Loeschorn and others. From 1888 to 1891, he was organist at the Lukaskirche. In 1891, he came to the United States to fill the position of organist at the Cathedral of the Holy Name in Chicago where he remained for four years. From 1894 to 1914, he was organist of the Theodore Thomas Orchestra and from 1899 to 1919, of St. James's Roman Catholic Church. He also taught at the American Conservatory in Chicago and at the Wisconsin Conservatory. Later he taught at the Detroit Conservatory and at Notre Dame University. He gave the first American performances of a number of important organ works. He is survived by his wife, the former Florence Knox Michael of Eaton, Ohio. Mrs. Middelschulte remained in this country when her husband returned to Germany.

Armand Bagarozy

Armand Bagarozy, president of the Columbia Opera Company, which has toured this country and Canada, died at his home in New York, following a heart attack, on Oct. 11. He was 43 years old. He had also been general director of the Cosmopolitan Opera Company. Mr. Bagarozy, who was born in New York, was the son of a well-known concert manager of a generation ago. His brother, Robert Bagar, is music critic of the New York *World-Telegram*. His wife, a son, Armand, Jr., now in the U. S. Navy, and two daughters survive.

Nathan Firestone

SAN FRANCISCO.—Nathan Firestone, first viola of the San Francisco Symphony, and well-known as a chamber music player, died in this city of a heart attack on Sept. 22. A native

of St. Paul, Minn. Mr. Firestone came to San Francisco as a child and was one of the first and youngest members of the orchestra when it was organized under Henry Hadley in 1911. He resigned in 1914, to join the San Francisco Chamber Music Society, and remained with its successor, the Persinger String Quartet. He was appointed first viola of the Symphony by Pierre Monteux in 1935, and also played in the San Francisco String Quartet. He also played as guest with other prominent chamber combinations. M. M. F.

Ralph Lyman Baldwin

CANAAN, N. H.—Ralph Lyman Baldwin, conductor, organist and composer, died at his Summer home here



Ralph L. Baldwin

on Sept. 30, in his seventy-second year. Born in Easthampton, Mass., March 27, 1872, he studied music in Boston under Chadwick, Elson and others. He served as organist for several years in Easthampton and Northampton, and moved to Hartford, Conn., in 1904. He conducted the Vocal Club of Hartford from 1894 to 1904, from 1906, the Choral Club for many years. He acted as music supervisor in Northampton, Mass., from 1899 to 1904, and from 1900 was one of the proprietors of the summer school, the Institute of Musical Pedagogy which has trained many teachers and been a force for the betterment of musical instruction. From 1923, he was the director of the Mendelssohn Glee Club of New York. He composed an operetta, "Wanita", organ and choral works and published several books on music teaching as well as editing song collections.

Alice S. Byrnes

WASHINGTON, D. C.—Mrs. Alice S. Byrnes, a member of the board of directors of the National Symphony, and for many years prominent in the musical life of the national capital, died at her home here on Sept. 17. She was seventy-six years old. A native of Washington, she belonged to a family which had been interested for three generations in the city's music. She had been the organizer of special programs for the Washington and Arts Clubs, and for the past twenty-five years, president of the Friday Morning Music Club. Her music education had been received both in this country and in Germany. A. T. M.

Romualdo Sapio

Romualdo Sapio, pianist, accompanist, conductor and coach, died at his home in New York on Sept. 22. He was eighty-two years old. A native of Sicily, he studied at the Palermo Conservatory and began his career as a conductor in South America, coming to the United States in 1912. He had acted at various times as coach and accompanist for Patti, Albani, Calvé, Nordica and Tamagno, also for Caruso. His wife, Clementine de Vere, sang leading soprano roles at the Metropolitan about the turn of the century. She survives him, also one daughter, Olga, a professional pianist, survives.

Ernst Huber

LOS ANGELES.—Ernst Huber, first contrabassist of the Los Angeles Symphony since 1921, died here recently. Born in Vienna in 1876, he received his musical education at the Vienna Conservatory. He later played under Bruckner, Richter and Johann Strauss. He came to the United

LECUONA IS HEARD IN OWN COMPOSITIONS

"Good Neighbor" Concert Marks Independence Day of Sister Republic

A "Good Neighbor" concert in celebration of Cuban Independence Day served to re-introduce to New York Cuba's leading contemporary composer, Ernesto Lecuona, in a concert made up largely of his own compositions in Carnegie Hall on the evening of Oct. 10. In addition to Mr. Lecuona, who played the piano and conducted the large orchestra, the participants were Gonzalo Roig, and Angel Mercado, guest conductors; Esther Borja, Caroline Segrera and Luisa Morales, vocalists, and Carmelina Delfin and Ernestina Lecuona, pianists.



Ernesto Lecuona

Of the 27 pieces on the program, 21 were by Mr. Lecuona, and for the most part they were of the popular, cafe type of music of which Mr. Lecuona is the Cuban master. Along with such well known items as "Siboney" and "Malaguena" Mr. Lecuona offered for the first time his "Black Rhapsody" in which Miss Delfin was soloist. Other composers represented were Miss Delfin, Ernestina

States in 1909, as a member of the Boston Symphony, remaining with that organization for ten years, and then playing in both New York and Philadelphia before settling in Los Angeles. I.M.J.

Mrs. Edward Ziegler

Suzanne Van Valkenberg Ziegler, wife of Edward Ziegler, assistant general manager and executive secretary of the Metropolitan Opera Association, died in hospital on Oct. 14. She was previously the wife of the late John Hamilton, a member of the British Consular Service and with him she lived for a number of years in Persia and the Far East. She married Mr. Ziegler in the early 1900's. Besides her husband, a son and a daughter by her first marriage survive.

Samuel Masling

ROCHESTER, N. Y.—Samuel Masling, cellist for many years with the Rochester Philharmonic, died in hospital on Sept. 24. He was born in Russia in 1890, and came to this country in 1908 after study in Paris. He joined the St. Paul Orchestra at that time, and later, the Rochester organization. For the past two years he had been a member of the Buffalo Philharmonic. M. E. W.

Lloyd Allayre Loar

CHICAGO—Lloyd Allayre Loar, pianist and composer and a member of the faculty of Northwestern University School of Music, died at his home here on Sept. 14, in his fifty-third year. He was born in Lewiston, Ill., and received his education at Oberlin College, the American Conservatory and the Chicago College of Music. His wife survives him.

Mrs. Frederick A. Wenker

Mrs. Frederick A. Wenker, mother of Frank Wenker, for a number of years publicity director of the Metropolitan Opera, died in hospital on Sept. 29, following a long illness. She was seventy-four years old.

tina Lecuona, Mr. Roig and I. Cervantes. A large audience of buoyant Latin temperament received all the offerings with great enthusiasm. R.

NEW WORK BY BENNETT HAS PREMIERE AT NBC

Frank Black Conducts "Four Freedoms"—Featured on All American Program

A new symphony by Robert Russell Bennett, entitled "The Four Freedoms" after the paintings on the same subject by Rockwell Kent, was given



Dr. Frank Black (at the Piano) and Robert Russell Bennett

its world premiere by the NBC Symphony under the baton of Frank Black in Studio 8-H, Radio City, on Sept. 26.

Following the themes of the pictures, the four movements are, successively, "Freedom of Speech," "Freedom of Worship," "Freedom from Want" and "Freedom from Fear". By a none-too-successful fusion of impressionism and graphic realism, Mr. Bennett endeavors, in the first movement, to express the bombast of a street corner orator; in the second, the atmosphere of a religious ceremony; in the third, the gaiety of dancing and merry-making and, in the last, children going to sleep, via a lullaby, culminating, rather incongruously, in a clamorous march symbolizing the advance of the United Nations to victory. There was nothing epic about any of this music and very little that was even evocative of the intended moods or feelings. Mr. Bennett does much better with less heroic subjects.

Other works on the all-American program included Chadwick's "Jubilee" Overture; three excerpts from MacDowell's "Indian" Suite, and Guion's arrangements of "Sheep and Goat Walking to Pasture" and "Turkey in the Straw." R.

Am-Rus Elected to ASCAP

The Am-Rus Music Corporation was elected recently to membership in ASCAP by the Board of Directors, Deems Taylor, president. Am-Rus, as the exclusive publisher and distributor of Soviet and Russian music will make available to over 850 ASCAP licensed radio stations, the music of the Soviet Union.

Composer Leaves \$25,000 to Musicians

The late Victor Harris, New York composer and conductor, who died on Feb. 15, left \$25,000 to the Musicians Foundation, Inc., it was recently disclosed.

Musical America's Educational Department

RECALLING CARL FLESCH AS TEACHER AND MAN

Former Associate Relates Memories of Methods As Violinist Becomes 70

By BORIS SCHWARZ

RECENTLY an inconspicuous item in a foreign-language publication stated that Carl Flesch had escaped Nazi-dominated Holland and was reported safe in Switzerland. It is improbable that this note found its way into American newspapers; in turbulent times like these, the destiny of an individual seems of little importance. But to at least one reader, this news item was a joyful surprise. The good Professor safe, able to celebrate his 70th birthday, Oct. 9, in comparative security! The news served to bring vividly to my mind the many years of my association with Carl Flesch.

How long ago my first visit seemed! It was in Berlin sometime after the first World War, when I, a timid little refugee from Russia, faced the Herr Professor with my small violin under my arm. At that time, Carl Flesch occupied a spacious duplex apartment overlooking the trees of the Lutzowplatz in the heart of the old residential district. The huge music room, which could seat several hundred persons, was unheated due to a coal shortage; and so I was led to the children's room, where there was an upright piano. Flesch gave me a strict examination, testing my technique and my tone. At that time, I already felt instinctively what I later fully understood: his amazing ability to "x-ray" the student, to analyze his handicaps, and to devise means to overcome them—an almost medical approach, dispassionate, scientific and highly rational.

A few years passed. I had continued violin studies under my old teacher and was able to make my concert debut as a "Wunderkind." At that time I came across a publication by Flesch, the famous "Urstudien" (Basic Studies) which fascinated me by its intellectual approach to technical problems. In this work, the author reduces all technique of the left and right hand to a few basic movements, the practice of which should enable a violinist to keep his technique in top condition with a minimum of time. Only a half hour is required to play through this series of ingenious exercises forming the essence of the mechanism of the violin, sufficient to limber the technique of any player. I was amazed by the results and had no desire other than to play again for the Professor. How overjoyed I was when he accepted me as a scholarship pupil.

Variety of His Repertoire

The following years opened a completely new world for me. To study the classic and romantic violin literature with Flesch was indeed a revelation. We, his students, never ceased to admire his amazing repertoire, which included every standard concerto from Bach to Sibelius. He seemed equally at home in the most divergent musical styles, although his true domain remained the "three B's". He also kept up with the modern trend in music and was one of the first to present works by Reger, Suk, Dohnányi, and Bartók. This versatility was convincingly demonstrated at Flesch's debut in Berlin, when he presented the History of Violin Music in five recitals, playing works of not fewer than forty-three composers, from Corelli to Reger. Both Wasiliewski and Moser, historians of the violin, report the profound impression this cycle made on professional musicians at that time, including the great Joachim.



Carl Flesch
(A Snapshot Taken in 1933)

Flesch's method of teaching did by no means consist only of playing for the student and having him imitate. On the contrary, he always encouraged the student's individual thinking, never imposing his own opinions; in spite of his authority, he was never authoritarian and always clad his corrections in the form of advice. His first rule was never to interrupt a student while playing; the pupil should feel the responsibility for presenting a work in its entirety. Once interrupted, so Flesch contended, it was difficult for a sensitive person to pick up the thread of inspiration. Another rule was not to play on the violin together with the student, thus covering his mistakes, or to accompany him on the piano, which detracts the teacher's attention. A student was obliged to bring an accompanist, with whom he had been rehearsing regularly. Flesch sat and listened, having a stand with a second copy of the music in front of him. Even before the pupil began to play, Flesch was already observing him—noting his position, degree of self-control, poise, and general attitude. While the student was playing, Flesch wrote remarks continuously in the second copy, which the student had brought along.

The Lesson Procedure

He had devised a shorthand system which enabled him to keep pace with the playing. At the end of a movement, the actual lesson began. Flesch took the second copy, and discussed the performance, guided by his annotations, amplifying them with explanations and practical demonstrations. He always used the student's violin, although his Stradivarius was usually on the piano, in order to prove to the pupil that the quality of a performance did not depend on an expensive instrument. The climax of the lesson was the performance of the entire composition by the Professor, usually from memory. His playing always impressed me as being the true manifestation of his complex personality, with its perfect balance of intellect and feeling. His technical command of the instrument was impeccable, his tone of great spiritual beauty, warm without being sensuous; his refined taste and superior musicianship were always in the service of the composer's ideas to which he subordinated his own per-

"Study Should be Governed by Intellect; Performance by Emotion" Is His Creed

sonality. However, to serve a composition should not mean to become its slave; therefore, Flesch considered the term "objective interpretation" as a meaningless phrase. Interpretation, so he reasoned, is the reproduction of a composition projected through the temperament of the performing artist, whose personal feeling and imagination are necessary to bring a composition to life; therefore any interpretation is bound to be subjective to a certain degree.

Astounding, too, was the reliability and ever-readiness of Flesch's playing. He contended that "being indisposed" was not an excuse for technical failures; the mechanism of playing should always be functioning, regardless of mood or nerves. He grew impatient when students blamed "nerves" for bad performances; his theory was that nervousness always reveals itself in the weakest points of a person's playing, and he insisted that students acquire a surplus of technique sufficient to overcome any stage fright.

Professor's Notes an Aid to Memory

After such a lesson which, incidentally, was never longer than fifty-five minutes, the student went home exhausted. However, with the help of the second copy containing the teacher's remarks, he was able to reconstruct, step by step, the entire lesson, not having to rely merely on his memory.

Thus I spent several years, studying, working, and listening to the lessons of my fellow-students. In the Winter Flesch lived in Berlin, making frequent concert tours; during the Summer months he went to the seashore, preferably to Sellin on Rügen Island, where he was always surrounded by a large group of students and friends.

In 1924 Carl Flesch was appointed head of the violin department at the Curtis Institute in Philadelphia. He was by no means a newcomer to this country, having made his American debut in January 1914. At that time, great praise was given to his performance of the Beethoven Concerto with the New York Philharmonic under Stransky, and of the Brahms Concerto with the Chicago Symphony under Frederick Stock, followed by many appearances throughout the country. As an example of the high esteem in which Flesch was held by the professional world, one may read Gustav Saenger's glowing article in the *Musical Observer* of May 1914, entitled, "Carl Flesch: His supremacy among the foremost of living violin players in point of technical, interpretative and intellectual qualifications."

Since his appointment to the Curtis Institute necessitated Flesch's prolonged stay in the United States, where I was unable to follow him at the time, he advised me to go to Paris for further studies, and so, for several years, our personal contact was interrupted.

After his return from the United States, Flesch settled in Baden-Baden, the beautiful spa in southwest Germany. During the Winter months, he was in Berlin, where he had accepted a professorship at the Hochschule für Musik (Academy of Music); in the Spring he usually went on a concert tour, but the Summer and Fall found him in his lovely house in Baden-Baden, surrounded by an ever-growing crowd of students, who came from the four corners of the earth. I was most happy when

(Continued on page 34)

Heard and Told . . .

By EULALIA S. BUTTELMAN

WHAT has become of all the potholer about leisure-time activities, once the cause of so much stir and concern among educators? It seems to have faded into some dim and shadowy past. In its stead has appeared the robust outline of the swing-shift schedule, pushing aside its predecessor into the limbo of things forgotten. Swing-shift technique is now applicable not alone to riveters, nut- and-bolt artists, and their ilk, but has crept into the white-collar ranks unashamedly. It is not uncommon these days to learn that a college dean plays a dual role—part-



Eulalia S. Buttelman

time professor, part-time factory hand or janitor . . . and equally honored in both vocations.

For example . . . F. Colwell Conklin, director of music in the schools of Mamaroneck, N. Y., and past president of the Eastern MEC, has, during his vacation period, acted as night clerk at Dana Hall, Asbury Park, N. J. Despite the fact that his hours embraced the witching stretch between ten P. M. and eight A. M., Mr. Conklin confesses that the unusual assignment was far from being as onerous as it sounds; indeed, he actually enjoyed it, and boasts of having a swim almost daily in the Atlantic while on the job. Following the Labor Day celebration he returned to his post in school, feeling extraordinarily fit.

Across the continent, a colleague on the Pacific seaboard indulged in a somewhat similar deviation from the normal course: Vincent Hiden, president of the California Western MEC and head of music in the Oakland

schools, worked eleven hours each night at the Naval Supply Depot in Oakland six days weekly throughout the latter portion of his Summer holidays. The early part of his vacation was devoted to special study at Northwestern University, in Evanston, Ill.

Utah proudly heralded the visit of one of music's eminent apostles, when in mid-August Dr. Frances Elliott Clark left her home in Philadelphia to enjoy vacation with her son and his family near Salt Lake City. Renowned as founder of the movement to teach the appreciation of music, Dr. Clark has been connected with the RCA Victor staff since they engaged her in 1910 to form a national department of music appreciation.

Although past the four-score mark in terms of calendar years, this ambassadress of music maintains her zealous interest in making America truly musical. Now, more than ever, is she determined to adhere to the ideals of her early career, to which end she will travel, lectures, and works with every agency at her command toward the furtherance of that objective, and continues to contact the RCA Victor office at intervals. Remarkable in vigor, mentally, physically and spiritually, Dr. Clark is a triumphant example of what a glowing concept can do in the preservation of youthful outlook and zest in accomplishment through the later decades of life.

Dr. Clark has not missed a meeting of the Music Educators National Conference since she helped give it birth back in 1907, and is rewarded by being known as "the mother of the Conference." She thinks it probable that she is the only living member of that group of delegates from the small-town music clubs who responded to the call from Mrs. Theodore Thomas in Chicago the year of the World's Fair, in 1893, resulting in the development of the National Federation of Music Clubs. It is Dr. Clark, too, who is credited with yet another "first"—that of being first to discover the educational possibilities of recorded music, in 1909, in Milwaukee, where she was then active.

"After this awful holocaust of war," comments Dr. Clark, as quoted in a Salt Lake paper, "there must be a new song in this country . . . stately but strong, virile, fresh, pulsing with life and motion and yet far removed from the syncopated claptrap that appeals to the ordinary."

During the sabbatical leave of Warren D. Allen, professor of music and education at Stanford University, California, the organ and lecture functions of the position are being assumed by D. Sterling Wheelwright, who for the past six seasons has been organist and choir director of the Washington (D. C.) Chapel. Dr. Wheelwright received his Ph.D. in education at the University of Maryland this Summer. For four years he has served as chairman of the MENC committee on Music Education in the

Churches, and was likewise choral chairman of the National Federation of Music Clubs.

As organist at Stanford, Dr. Wheelwright has the privilege of playing in Memorial Chapel, said to rank alongside the most beautiful edifice of its kind in the world. An architectural marvel of converging domes, rivaling some of the famous European cathedrals, the Chapel is noted for its opulence of decorative detail, particularly its wealth of mosaics and carved stone, the intricacy and delicacy of which astound the eye. The mosaic pattern was fashioned by Italian experts imported for the purpose; partially destroyed by the great earthquake, its original beauty was restored by workmen again brought from the shores of the Mediterranean.

The University was founded as a memorial to the Leland Stanfords' only son, who died before he was 16 in Florence, Italy, but the Memorial Chapel was finished after the death of his father, the widow making it commemorative of both husband and son. Because of its elaborate and complicated design, the Chapel was not completed for some time after the other buildings of the University were in use.

Succeeding J. Earle Newton, who died suddenly in July, Duncan McKenzie, educational director of Carl Fischer, Inc., is acting head of the music department of New Jersey College for Women, at New Brunswick, N. J. Mr. McKenzie is no stranger to music education circles, having long been a familiar figure at conclaves of the MENC and its several sectional divisions. Associated with Carl Fischer, Inc., since 1930, Mr. McKenzie was previously manager and editor of the music branch of the Oxford University Press, New York; the Oxford Press also sponsored his organization of the Bach Cantata Club of New York.

Mr. McKenzie came from Scotland to Montreal, Canada, during the first World War, and held responsible posts there: director of music in the High School for Girls, and in the Commercial and Technical High School; lecturer on theoretical subjects and teacher of organ at McGill University Conservatorium of Music. After a period of service overseas with the Canadian Army he became director of music for the public schools of Toronto, and lecturer on public school music at the Toronto Conservatory of Music. Mr. McKenzie's degree of M.A. was secured from the University of Edinburgh, in Scotland.

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Father E. O'Malley

Frances Peickert, head of the music department at Chicago Teachers College, is offering a course on Modern Practises in the Elementary and High Schools. Mrs. Dorothy Adams Miller presents three courses for teachers in "The Miller Way" intended for individual and class instruction.

Ditson full scholarships have been awarded to Robert McDowell, Virginia Parker, Miriam Wood, Jeanette Levin. The Mu Phi Epsilon scholarship was won by Sara Jane Hornung. The first Elizabeth Dooly Clark award was granted to Constance Eberling. The Mary Ganz Award was divided between Marilyn Hash and Albeile Eikenberry.

Harry Fuchs Heads Department at Cleveland Music Settlement

CLEVELAND.—The Cleveland Music Settlement School, Emily McCallip, director, has engaged Harry Fuchs, first cellist of the Cleveland Orchestra, as head of its cello department. Mr. Fuchs was formerly a member of the Metropolitan Opera Orchestra and has been a member of the Cleveland String Quartet and of the faculty of

the Cleveland Institute of Music. He also played under Albert Stoessel at Chautauqua and as soloist at the Worcester Festival.

CLEVELAND INSTITUTE HAS FACULTY CHANGES

Opens Season with New Members
Giving Courses—Others Return
from Armed Forces

CLEVELAND.—The Cleveland Institute of Music recently opened the fall semester of its 22nd year. Acting director Ward Lewis announced several appointments to the faculty. Leonard Shure, who was head of the piano department during the summer session, has become a regular member of the department, with Arthur Loesser acting head. Charles McBride, assistant first cello of the Cleveland Orchestra, has become head of the cello department, replacing Leonard Rose, who has joined the New York Philharmonic-Symphony. Mr. McBride has been a member of the Cleveland Orchestra for 18 years and has held the same post at Akron University.

Joseph Knitzer has recently been discharged from army duty and has resumed his position as head of the violin department. Maurice Goldman, an Institute graduate, also discharged from army duty, joins the voice department; Nevada Van Der Veer is head of the department. Marianne Matousek and Violet Reavey, both graduates, have also joined the piano department. Tom Brennan, violist, member of the Cleveland Orchestra, resumes his position as head of the viola department after a leave of absence.

MEMPHIS COLLEGE MOVES QUARTERS

Music School Affiliated with Southwestern Has Larger
Building

MEMPHIS, TENN., Oct. 10.—The Memphis College of Music has opened its eleventh year under different conditions. For ten years it occupied a building on Union Avenue, for the last five years of which it was affiliated with Southwestern. The college has now become the music department of Southwestern College and has removed to Overton Park Avenue, near the academic campus. The college of Music continues to accept students of all ages and to offer courses leading to the degree of Bachelor of Music and Bachelor of Arts, the latter with a major in music. The faculty remains the same with the addition of Christine McCann, who is sent to Memphis by the Juilliard Musical Foundation to teach violin, and by the addition of all first players of their instruments in the Memphis Symphony who were not already on the faculty.

Burnet Tuthill, director of music at Southwestern and director of the College of Music, remains at the head of the school with his former dual role made into a single office. He was honored in June with the Doctor of Music degree by the Chicago Musical College. As a special feature of the fall term the College will bring Rudolph Ganz to Memphis for two master classes on Oct. 22 and 23.

J. C.

Ward-Belmont Conservatory Adds to Faculty

NASHVILLE, TENN.—Ward-Belmont Conservatory opened with an enrollment so large that it was found necessary to add new teachers to the faculty. Elizabeth Adams, B.M., New England Conservatory, and M.M., University of Michigan, has joined the vocal faculty. Mary G. Dann, B.M., and M.M., from the Eastman School

of Music, will teach cello and theory. Florence Irwin, B.M. and M.M., Busch Conservatory, will teach piano.

RECORD CLASS OPENS EASTMAN SCHOOL

Pupils Come from Forty-Two
States as Well as from
South America

ROCHESTER, N. Y.—The Eastman School of Music, Dr. Howard Hanson, director, opened last month with a large enrollment representing 42 states, the District of Columbia, Peru and Chili, is the largest in the history of the school.

George Eastman scholarships have been awarded in recognition of schol-

astic achievement to Doriot Anthony, Anne Baker, Joan Harrison, Robert Larzelere, Constance Main, Emily L. Oppenheimer, Rime Rudina, Ruth Schoenborn, William Whybrew, Louise Williams, Rayburn Wright, Dorothy Ziegler, Genevieve Barber, Jack Beeson, Helen Morrison, William Warfield, Kenneth Ahola, Harriet Carnite, Howard Deming, Loren Glickman, Mildred Lantz, Margaret Lide, Marilyn Seavey, William Starr, Ann Stoddard, Marguerite Zoppoth, Murray Blumenfeld, Madeline Bramar, Doris Grossman, Virginia Hall, Edgar Kirk, E. Ruth Lerner, Gerhardt Samuel, William Sprigg, Joyce Wimpenny, Lisbet Gunsberger, Jeanne Marvin, Naomi Ornest, Frank Soules and Robert S. Swan.

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Mannes School Re-opens

The Mannes Music School began its regular classes on Oct. 7. Wednesday evening classes for adults were announced for the following week. A new department in chamber music is to be conducted by William Kroll, first violin of the Coolidge Quartet. Ursula Lewis, a pupil in composition of George Szell, has had a suite for two pianos accepted for publication by Elkan-Vogel. The opera department during the coming season will be under the tuition of Carl Bamberger, musical director; Ralph Herbert, stage director, and Frederic Waldman, coach and accompanist.

The New York College of Music Begins Sixty-Seventh Year

The New York College of Music, Carl Hein, director, the oldest music school in New York City, began its 67th year on Sept. 16. Class instruction began on Oct. 2 and the following week. Special courses to be given will be music history by Dorothy Lawton, head of the music department of the New York Public Library; church music and organ by Dr. Warner Hawkins, warden of the American Guild of Organists, and piano pedagogy by Consuelo Clark.

Classes for children in general musicianship supplementing their individual instrumental lessons will be given at convenient hours.

Yon Studios Reopen

Owing to the continued incapacitation of Pietro Yon that compelled him to retire from active work last Spring, his brother Constantino has assumed the directorship of the studios in Carnegie Hall, which have reopened. C. E. Le Massena, who has been associated with Pietro Yon for many years as personal representative, has been appointed co-director. The studios will be reorganized for the study of organ, piano, voice, Gregorian chant, liturgy, choral singing, repertoire, composition, violin and ensemble. It is proposed also to institute a placement bureau and publicity service for artist students and professionals seeking engagements.

Bernard Taylor Pupils Engaged for Important Positions

Donald Dame, tenor, who this season became a member of the Metropolitan Opera, has been a pupil of Bernard Taylor for the past six years both at the Institute of Musical Art and in Mr. Taylor's private studio. Helen LeClaire has been engaged as soloist at Christ Church, New York. Frank Gamboni, baritone, is on tour with Charles Wagner's production of "Faust", in which he sings the role of Wagner and understudies Mack Harrell as Valentine.

N.Y.S.T.A. Opera Class Begins

The first term of the opera class of the New York Singing Teachers Association began on Sept. 28, under the direction of Désiré Defrère of the Metropolitan Opera. Scenes will be studied in English from "La Traviata", "Don Pasquale", "Aida", "Cavalleria Rusticana" and "La Bohème".

Francis Rogers' Pupils Active

Jean Carlton, pupil of Francis Rogers, was in charge of music during the Summer at Summit House, Uniontown, Penna. She also sang for two weeks at Mountain Lake House, Lake Mohonk. Carol Brice, contralto, is booked for a tour of the South in November. Thomas Edwards, tenor,

and Floyd Worthington, baritone, have been engaged for leading roles with the Philadelphia Opera Company. Carlos Sherman, now singing in "It Happened on Ice", has been engaged for the Nine O'Clock Opera Company.

Marion Rous Starts Philharmonic Forecasts

Marion Rous, pianist and lecturer, began on Oct. 7, her series of Philharmonic Forecasts. The talks consist in explanations, with examples at the piano, of the forthcoming programs of the Philharmonic Symphony. They are given in the art gallery at Carnegie Hall and at 154 West 57th Street. The lectures will continue until the middle of April.

New School of Music Opens Session at White Plains

WHITE PLAINS, N. Y.—The New School of Music, Hazel Griggs, director, opened its Winter Session last month. The faculty consists of Paul Dahm, Carl Heinrich, Edwin Hughes, Mildred Hunt, Joan Newstead, Marion Ohlson, Simon Sadoff, Margaret Sherman, Viola Wasterlain, Miss Griggs, Westley Sontag and George Rasely.

Friedrich Schorr Joins Faculty of Curtis Institute

Friedrich Schorr, baritone, who retired from the Metropolitan Opera last season, has become a member of the faculty of the Curtis Institute of Music in Philadelphia. Mr. Schorr will teach one full day each week at Curtis and will also continue his classes at the Julius Hartt Institute in Hartford, Conn., the Manhattan School of Music, and at his own studio in New York.

Marjorie Tyre Joins Philadelphia Musical Academy

PHILADELPHIA—Jani Szanto, president-director of the Philadelphia Musical Academy, announces that Marjorie Tyre, Philadelphia Orchestra harpist, has been added to the school's faculty. James Allan Dash is in charge of choral conducting and choir training. A new phase of the Academy's work is the sponsorship of a Philadelphia Youth Orchestra under the direction of Dr. Szanto and Joseph Barone. W.E.S.

Gilbert Ross to Teach at University of Michigan

ANN ARBOR, Mich., Oct. 1.—Gilbert Ross has resigned from the faculty of Smith College where he has been professor of music since 1935, and has become professor of violin at the University of Michigan. He was also formerly assistant professor of music at Cornell University.

Mannes School Harp Students

One of nine students enrolled in the Harp Department of the Mannes Music School last season under Lucile Lawrence, Anita Brookfield, first harpist of the New Haven Symphony, was soloist with that organization last Spring when she played "Scenes from Childhood" by Harl MacDonald. Miss Brookfield was also harpist for the Ballet Russe de Monte Carlo during its New Haven engagement. Another student harpist, Muriel Rothenberg, broadcast Ravel's "Introduction and Allegro" with radio orchestra, under the direction of Carl Bamberger, and introduced for the first time in New York works for harp and violin by Joseph Strimer. Barbara Aymer, of the harp class, composed the music for the Greek Games at Barnard College.

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ROCHESTER HAILS BEST CIVIC SEASON

Music Association's Annual Report Discloses Surplus —Officers Elected

ROCHESTER, N. Y.—The Rochester Civic Music Association at its annual meeting on Oct. 4, reported the best year the organization has ever had, and looked forward to a still better one. The treasurer reported that last year's surplus was over \$14,000 and that a deficit of over \$8,000 has been wiped out, leaving a good-sized reserve fund. L. Dudley Field was elected president for the current year, succeeding B. E. Finucane. Frederick D. Whitney was elected treasurer to succeed Raymond N. Ball. Arthur M. See was renamed secretary.

The Association named six Rochesterians to a newly formed advisory committee. They include Edward Bausch, George Dietrich, James E. Gleason, the Rev. George E. Norton, Simon N. Stein and Mrs. W. E. Werner. Vice-presidents named were Frederick G. Barry, Edward S. Farrow, Jr., Mrs. Robert Ranlet and George L. Todd.

New members were obtained during the music drive last winter, totaling 947, according to Mr. See. Of the music recordings made by the Rochester Philharmonic Orchestra under Mr. Iturbi, 35,000 sets have been sold throughout the country, the orchestra receiving a very substantial check for its percentages on these sales.

The Sunday Night Pop Concerts given by the Rochester Civic Orchestra under Guy Fraser Harrison, had a greater attendance this last Winter than ever before. It appears that the ban on pleasure driving with the consequent earlier commencement of the concerts (from 8:20 to 7 p.m.) increased the attendance at all the concerts, as the individual seat sales from the first of January on were very large.

Mr. See reported that 27 Philhar-

monic men were in the U. S. armed forces, and 37 others had been doing war work in the factories. Attendance at the concerts from the USO numbered 3,000. The summer concerts which had to be given up last season are being continued by the Junior Chamber of Commerce and the Association as soon as conditions permit.

MARY ERTZ WILL

GRIFFITH FOUNDATION ANNOUNCES SCHEDULE

Season Plans List Two Orchestras, Many Soloists—President Receives Doctorate

NEWARK—The season's plans of the Griffith Music Foundation, announced recently, include Fritz Kreisler, Oct. 19; Vladimir Horowitz, Oct. 31; Alexander Brailowsky, Nov. 14; The National Symphony, Hans Kindler conductor, with Maurice Eisenberg, cellist, Nov. 30; Robert and Gaby Casadesus, Dec. 5, and John Charles Thomas, Dec. 13. Because of the previous commitments of the Mosque Theatre, no concerts after December can be announced at present. The annual auditions, however, held annually in the Spring, have been announced and syllabi for students have been published. Piano, violin, and other instruments, as well as voice, original composition, music appreciation, and musicianship are included.

Mrs. P. O. Griffith, president of the foundation, became Doctor of Laws of Upsala College last week on the occasion of the fiftieth convocation of the East Orange institution of learning. Dr. Griffith is the second woman in the history of Upsala to be so honored. Dr. Evald B. Lawson, president, cited Mrs. Griffith's outstanding contributions to musical culture in New Jersey.

The annual all-day institute for teachers was concluded recently, with Edwin Hughes in charge of piano; William Primrose, strings; Cesare Sodero and Lothar Wallerstein, voice; and Roy Harris, composition. At the dinner with which the sessions concluded, Harry Friedgut, managing director of the foundation, delivered a farewell address prior to taking up his new duties as director of the New York Center for Music and Drama.

PHILIP GORDON

Clubs Board Meeting

(Continued from page 12)

natural of all the arts, the only one that can minister to all moods."

Mrs. Ada Holding Miller, National War Service Chairman, made her appearance in the sand-colored uniform which hereafter is to be worn by all war service chairmen and aides throughout the country, and gave an almost incredible and very moving story of the war service activities of the federation, which have ranged from flying pianos by cargo plane to providing chromatic harmonicas for wounded returned soldiers; from providing sheet music for glee clubs in army camps here to sending full equipment overseas to enable the men to establish their own hillbilly bands. She stressed this project and the assembling of records for the remote Arctic outposts as major federation projects. Reinforcing what Mrs. Miller said, Mrs. Helen Crowe Snelling, Port Chairman at Seattle, said the first parachute dropped by the army on Attu contained two portable phonographs and a supply of records, gifts of the federation.

Two entirely new projects were adopted. The federation will take the lead in encouraging the use of musical therapy in military and naval hos-

pitals, in cooperation with army and naval authorities. It will also make a nationwide survey to encourage the increasing use of music in industrial plants, both to speed up production and promote morale.

Nearly two-thirds of the states were represented, a gratifying distribution of wartime attendance.

KREISLER LAUNCHES SEASON IN DETROIT

Violinist Plays Taxing Program— Two Concerts by Romberg— Series Listed for Year

DETROIT.—Fritz Kreisler presented a program on Oct. 12 that might well have taxed the genius of a far younger musician. He opened his program in Masonic auditorium with a dazzling performance of the Devil's Trill Sonata in G Minor, by Tartini, followed by the Paganini Concerto No. 2 in B Minor, The Chausson "Poème", and shorter works.

Sigmund Romberg conducted two programs of his own music on Sept. 22 and 23 at Masonic Temple. Two-thirds of the music was his own and much of it was sung by Marthe Errolle and Eric Mattson. Music by other composers also found a place on the program. Mary Becker gave a performance of two movements of Tchaikovsky's Violin Concerto in D.

Forthcoming attractions at the Masonic Temple include Risé Stevens on Nov. 8, the Ballet Theatre on Dec. 2 through 5, the Don Cossack Chorus on Dec. 8, John Charles Thomas on Dec. 16, the Columbia Opera Quartet on Jan. 10, Jose Iturbi on Jan. 24, Heifetz on Feb. 28, and Josef Hofmann on Mar. 8.

Five chamber music concerts—featuring Detroit instrumentalists and singers—are planned by the Detroit Music Guild for the 1943-44 season. While the programs are definitely set, as yet the time and place for each concert have been arranged. The programs will be given in the lecture hall of the Detroit Institute of Arts, Nov. 3, Dec. 15, Feb. 2, Mar. 29 and May 3.

S. K.

CIVIC MUSIC COUNCIL ORGANIZED IN TOLEDO

Musicians and Laity Will Coöperate To Sponsor Local Talent— Officers Named

TOLEDO.—An unusual experiment in community music is the recently organized Friends of Toledo Music, a civic council of musicians and laity, concerned with the sponsoring of local concerts by Toledo soloists, instrumental ensembles and vocalists; the fostering of music study among the youth of the city with aid to promising young musicians; public recognition of leadership in musical expression, and correlation of efforts by various organized musical groups in Toledo.

The officers of the Friends are Emma Endres Lountz, president; Mrs. Frank D. Stranahan, first vice president, and J. Harold Harder, second vice president.

Eastman Theatre Announces Series

ROCHESTER—The two series of artist concerts at the Eastman Theatre are announced as follows: Series A—"Die Fledermaus", Philadelphia Opera Company, Oct. 22; Ballet Theatre, Nov. 19; Marian Anderson, Jan. 7; Vladimir Horowitz, Feb. 25; Nathan Milstein, Mar. 17; Series B—Fritz Kreisler, Oct. 29; Claudio Arrau, Nov. 26; Boston Symphony Orchestra, Dec. 14; Lauritz Melchior and Astrid Varnay, Jan. 28; and the opera "Martha", Feb. 11, with John Gurney, Josephine Antoine and Armand Tokatyan.

MUSIC LECTURES BEGIN IN BOSTON

Composers Will Talk on Own Music—Richmond Con- tinues Management

BOSTON.—Under the aegis of the Massachusetts Division of University Extension, lectures with music on the programs of the Boston Symphony are to be given this year in the lecture hall of the Boston Public Library on Wednesdays. The lecturer for this season is to be Nicolas Slonimsky, coöperating with Richard G. Appel of the music department of the library. Composers whose works are to be played will, when available, be invited to participate in this lecture series.

Aaron Richmond commenced his season of concert direction this month, his first presentation being Klaus Goetze, pianist, recently heard in a Jordan Hall recital. Cornelia Otis Skinner, while not a musician, nevertheless has much to teach musicians who care to make a study of inflection and nuance through the spoken word; therefore, Mr. Richmond presents her in three programs this month, together with Jan Smeterlin, pianist, who appears at a later date. Isabel French, soprano, is also a Richmond artist, and will be heard in recital in Jordan Hall on Nov. 2, accompanied at the piano by George Reeves.

The Symphony luncheons, which last year were successfully carried on with Boris Goldovsky in the role of pianist-commentator, have again been inaugurated at the Copley-Plaza Hotel. Every Friday Mr. Goldovsky will discuss the weekly programs of the orchestra in informal and informative manner, illustrating his points at the piano.

G. M. S.

Young Pianist Heard in Dallas

DALLAS.—Byron Jannes, 15-year-old pianist, heard last winter in Dallas with The Sixteen, string ensemble directed by Frederick Kitsinger, appeared in September as soloist on the NBC Symphony program under Dr. Frank Black, playing the Rachmaninoff Second Piano Concerto over a nationwide hookup. He later repeated the concert at the Hockaday Institute of Music here, with Adele Marcus supporting him at the second piano. Miss Marcus is a member of the Hockaday faculty. Mr. Jannes played with power and clarity, displaying excellent technique and sympathetic interpretation. He added the Etude in G Flat, Op. 10 of Chopin as an encore.

Concert Series for Colgate

HAMILTON, N. Y.—To assure a program of classical music and lectures by nationally known figures for this community and its 1,100 Navy trainees during 1943-44, Colgate University has underwritten a concert and lecture series of six events, according to Dr. Charles R. Wilson, series chairman. The musical attractions will include Alec Templeton, Oct. 12; Gladys Swarthout, Nov. 10; the National Symphony, Dec. 4; the General Platoon Don Cossack Chorus, Jan. 3; and Richard Crooks, April 20.

Columbia University Series Announced

Columbia University's 16th Institute Concert Series will open Nov. 20 with a recital by Lawrence Tibbett. The five other events in the series will be Alec Templeton, Dec. 18; Marjorie Lawrence, Jan. 22; Nathan Milstein, Feb. 26; Busch String Quartet, March 18, and Alexander Kipnis, April 22. The concerts are given in the McMillin Academic Theater.

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NOVELTIES FOR YULETIDE FROM VARIOUS PUBLISHERS

WHILE fewer new Christmas carols and carol arrangements have been published this year those that have appeared thus far are of uniformly high musical standard and some of them are of outstanding individuality.

From J. Fischer & Bro. come several of striking interest, one of them being "They Called Him Jesus" by Pietro A. Yon, which again reveals the composer's skill in combining a chaste liturgical flavor with human warmth in both the melodic and the harmonic character. It is written for four mixed voices, with soprano or tenor solo. An especially gay-hearted new one for senior and junior choirs combined is "A Very Merry Christmas" by W. A. Goldsworthy, of infectious melodic and rhythmic swing, with realistic vocal representations of the "ding-dong" of the church bells. "The Snow Lay on the Ground," an old English carol arranged for mixed voices, with optional children's choir, by Robert Elmore and Robert B. Reed has a tenderly expressed cheery beauty, while "Thou Child Divine," a Moravian carol arranged by the same two composers, is another little gem in a different mood. Then Philip G. Kreckel has made an ingenious composite for soprano and alto voices by having the altos sing the "Adeste fideles" while the sopranos sing other traditional melodies against it. It is issued as "Adeste fideles" No. 2.

G. Schirmer publishes the gaily imaginative "Carol of the Birds" by John Jacob Niles in an effective arrangement by Lewis Henry Horton for three-part chorus of women's voices and soprano solo.

Among H. W. Gray's Christmas novelties is "A Chinese Christmas Carol" of peculiar interest and musical charm by Fan T'ien-hsiang (Bliss Wiant), edited by T. Tertius Noble. It is for mixed voices in four parts and soprano solo. Another arresting work is A. Gretchaninoff's "Cherubim Song" (No. 5) of distinguished character both in its musical elements and in its writing, while a quaintly flavoured composition based on a traditional English carol is "Born on This Tide," by Ralph E. Marryott, for four-part mixed choir with soprano solo, and an impressive and well worked-out anthem for junior and adult choirs is Roberta Bitgood's "Glory to God." Seth Bingham has made a fine arrangement of the beautiful medieval carol "Personent Hodie" for mixed chorus and supplied an English text along with the original Latin words, and Maurice C. Whitney has written an original Christmas anthem of individual beauty in "Now Sing We Noël."

A notably effective arrangement of two French folksongs, one from Southern France and the other from Western France, in one Christmas



Otto Luening

Laurence Powell

song for soprano solo and four-part chorus of women's voices, "Noël Nouvelet" ("Sing a New Noël"), by E. Harold Geer, is one of the E. C. Schirmer issues. Others are "Dormi, Jesu!" ("Sleep, Sweet Babe"), of unusual character, by Stephen Tuttle; admirable arrangements by Victoria Glaser of the traditional English "A Virgin Most Pure" and the Glatz "Cradle-Song of the Shepherds" for four-part women's chorus; Lowell Mason's arrangement of Handel's "Joy to the World, the Lord Is Come," and an arrangement of the lovely Bohemian carol, "Once, Long Ago." And Orlando di Lasso's "Hodie Apparuit" ("This Glad Day He Appeared") is issued in excellent arrangements for three-part women's chorus and for men's voices also in three parts by Canon Walter Williams.

MORE GALAXY NOVELTIES FOR USE AT CHRISTMAS

MORE Christmas novelties come from the Galaxy Music Corporation. For solo voice there is a noteworthy song by Alexander Russell, "Child Redeemer" ("Puer Redemptor"), a song of potent Yuletide appeal, in which music of delicate charm and apt significance is wedded to an imaginative poem of tender whimsy by Robert P. Tristram Coffin.

Then there is a blithesome carol anthem for mixed voices by Orvie Ross, "Sing a Song for Christmas", which follows the best Christmas carol traditions in the lilting cheeriness of the music set to words by Karen Elba. T. Frederick H. Candlyn has made a setting of distinctive quality of "The Wise Kings Three" by the 16th century Parady Ames, the music being imbued with a quaint flavor of unusual effectiveness, and in her "Christmas Dawn Carol" Elizabeth Henderson has given a 17th century Italian text a simple but beautiful setting. Both of these are for chorus of mixed voices, with an optional Junior Choir suggested in addition for Dr. Candlyn's work.

Gustav Klemm has made a notably fine arrangement of an old Yorkshire carol with the familiar words, "While

Shepherds Watched Their Flocks" for mixed voices unaccompanied, while Harvey Gaul again displays his expert craftsmanship in his free treatment for four-part mixed chorus, with soprano and tenor solos, of a "Carol of the Bohemian Brethren" by the sixth century Gregor the Great, of the Bohemian Brethren, a spacious arrangement, of impressive choral possibilities, of noble basic material. Katherine K. Davis's admirable adaptation of the English choral "As It Fell Upon a Night", recently commented upon here, now appears in versions for four-part mixed chorus and two-part women's chorus, as well as women's voices in three parts.

Among sacred choral works not of a special seasonal significance is "Blessed Redeemer, Come Unto Me", in which Richard Kountz has adroitly utilized the melody of Foster's "Beautiful Dreamer" in a chorus for mixed voices with a sacred text by George Thatcher, with excellent results. There is also a characteristically well written anthem by David Stanley Smith, "Grant to Us, Lord", and of similarly substantial worth are Edwin Liemohn's "Awake, My Soul, from Slumber!", a free adaptation of a Swedish folk melody, with sacred words by G. J. Neumann, and Carl F. Mueller's "Thou Art the Way", with text by Bishop Doane, while special commendation is also due Charles Raymond Cronham's set of Six Amens.

BEATRICE FENNER WRITES A NEW CHRISTMAS CAROL

THERE is an unusual charm in the tenderness and devotional spirit that characterize "Young Mary", a Christmas song with both words and music by Beatrice Fenner, published by the Fenner Publications of Los Angeles. The music is simple but gracefully melodic and warmly harmonized, with, indeed, a harmonic color that reveals a new and broader resourcefulness in the composer's equipment. There is a gentle sway, almost as of a lullaby, in the rhythmic scheme, and as the range is confined to one octave this appealing little song lies within practically any voice. It is available in choral arrangements as well as the solo version.

TWO INVENTIONS FOR PIANO WRITTEN BY OTTO LUENING

TWO Inventions for Piano by Otto Luening, published by the Mercury Music Corporation, are short, interestingly conceived compositions of but three pages each. They are issued in one cover.

The first, in C Major, uses a scale passage as the principal motif, which is, of course, imitated and developed contrapuntally by means of inversions and transpositions. At an early point the two voices exchange places, and eventually there is a short interlude of various triad combinations with added seconds and sevenths. With the return of the first section a chorale-like melody is added with impressive effect.

The second consists of a set of variations on a ground bass of eight quarter notes, the minor and major modes alternating. By virtue of the devices employed, by which, for instance, the second variation is made an exact inversion of the subject, while the third, in turn, is a tonal inversion of the first with an organ point in the bass, the structural pattern is continuously stimulating. A climactic effect is reached in the fourth variation, in which an added hymn-like tune intensifies the development of the previously heard material.

These Inventions form a brace of excellent piano pieces for study or

playing. The English indications used are quite as significant as any in a foreign language might have been and are, in fact, more arresting.

The same firm also publishes a set of three "Patterns" for piano by Maxwell M. Powers, an Allemande, Sarabande and Gigue, written specifically as examples of easily-understood and easily-played contemporary music. Unquestionably of contemporary harmonic feeling, these are short studies in the idiomatic writing of today that bear the impress of a well-defined creative personality. The Allemande is two pages in length, the other two pieces are but one each, and the Sarabande stands out by virtue of a certain elusive poignancy that characterizes it.

A KILMER POEM IN NEW SONG AND A FOLK-BALLAD CHORUS

AMONG the latest Galaxy Music Corporation issues is a song entitled "A Soldier's Prayer", by Richard Purvis, which has in notable measure the musical and literary elements calculated to make it an eminently grateful vehicle for a singer with imagination. It is inspired by a Joyce Kilmer poem and the music, in slow march time, is eloquently expressive of the lofty mystical essence of the text. Designed for medium voice, it has a range from B Flat to a single F.

In the secular choral domain there are two uncommonly intriguing works by Laurence Powell. The one, "Weevily Wheat", is an arrangement for mixed voices of an old American "play party song" taken down by dictation from the singing of Mrs. Emma Dusenbury near Mena, Arkansas, which has the true folk-ballad spirit and charm, and the other is a whimsical setting of a poem by the Rev. James T. Hurley, "The Electric Clock", likewise for mixed voices. Then George Mead has made effective arrangements of "When Johnny Comes Marching Home" for both men's and women's voices in three parts, and there is a well-planned choral version for three-part women's chorus of Thomas F. Dunhill's setting of the Yeats poem, "The Cloths of Heaven", by Katherine K. Davis.

The firm has also added a new instrumental piece to its library with a judiciously fashioned transcription for piano of the Gavotte from Prokofiev's "Classical" Symphony by Elizabeth Quail. It is presented in appropriately simple form and the piquant satirical humor of the music emerges with sharp and engaging effect.

BRIEFER MENTION

For Solo Voice, Sacred:

A Prayer ("Ave Maria"), by Garth Edmundson, a devotional utterance of appealing melodic character and simplicity. "Hold Thou My Hands", by Graham Godfrey, an effective setting of a good text by William Canton. "With God", a pleasing little song along traditional lines by Jean Stor, with words by James A. Brady (Ditson: Presser).

The Two Prayers ("Make Me a Child"), a fluently melodic and appropriate setting by Henrietta E. Enners of words by Rev. Andrew Gillies (D. L. Schroeder).

"Realization", by Virginia C. Sherman, a pleasingly tuneful, hymn-like setting of words by Sydney King Russell. "A Prayer of Busy Hands", by Blanche Douglas Byles, an effective and suitable musical expression of a petition worded by B. Y. Williams (Presser).

"Bethlehem Night Song", moodful music by John Tobin to a poetic text by Caryl Brahms picturing the first Christmas (Elkin: Galaxy).

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New Bibliography of Band Music Compiled

Conductor and Teacher Prepares List of Music Suitable for Teachers and Ensembles of Various Sizes and Capabilities — Piano and Orchestral Works Among Sources

By BENJAMIN GROSBAYNE

THE present international conflict has understandably focussed the attention of many music lovers, students and libraries, as well as bandmasters, upon military music. With this interest has increased the desire of many to know more about wind band music and related fields.

So many requests for detailed information concerning this branch of musical study have reached this writer that he has prepared these notes on the literature in the subject. He hopes that they will stimulate interest in the music and on the instruments which have come to mean so much in the maintaining of morale in the present struggle. He hopes, too, that these notes will serve to point out a nucleus for a reference library in music schools at which students may prepare themselves for posts with military bands.



Benjamin Grosbayne

While most of the works referred to here are originally in English or translations into English, a few works in foreign languages have been cited where nothing comparable exists in our native tongue. Even if the reader does not understand the foreign language, the wealth of examples illustrating these foreign works will fully repay close study. Such study requires merely knowing the names of the instruments in the foreign language and this can be learned easily with dictionaries or in lists to be found in many English books.

The student bandmaster wants to know as much as he can about the science and possibilities and history of the individual band instruments, something about the history of bands, how to read score, how to acquire a good baton technic, and what are the important reference works in the field.

A Bandmaster's Responsibility

The bandmaster has three chief tasks: to learn a score, to rehearse his band in that score, and to interpret that score before the public. Part of the training in these tasks may be secured from books, if they are used wisely, especially when a student is alone and far from musical centres. They may be used also as an aid to recall to him his teacher's precepts in class. They may further serve as aids to teachers who have before them a series of notes on technical and other points of view logically presented which they may assign for home work and thus save valuable class time. Prac-

tice, founded upon clear theoretical preparation, may then become infinitely more valuable to the student.

When a student of band arranging sets about his task, he finds that piano and orchestral works are some of his main sources of repertory. Now the orchestrator works with strings as well as wind while the band arranger deals mainly with winds and percussion. The wise band arranger, therefore, sees to it that he gets secure grounding in the orchestral branches of musical study. To this end are cited the following introductory works, helpful in one way or another:

Introductory Material

Martin Bernstein's 'Introduction to Orchestration' (Prentice-Hall, New York, 1942); Gaston Borch's 'Practical Manual of Instrumentation' (Boston Music Co.); Adam Carse's 'Practical Hints on Orchestration' (Augener); J. P. Dunn's 'Guide to Orchestration' (Novello); Jacob Gordon's 'Orchestral Technique' (Oxford); Arthur E. Heacock's 'Project Lessons in Orchestration' (Ditson); Frank Patterson's 'Practical Instrumentation' (Schirmer), and Charles Vincent's 'Scoring for an Orchestra' (Boston Music Co.).

Advanced texts which have remained standard include Berlioz's 'A Treatise upon Modern Instrumentation and Orchestration'; Frederick Corder's 'The Orchestra and How to Write for It' (Curwen); Cecil Forsyth's 'Orchestration' (MacMillan)—of particular importance; Gevaert's 'A New Treatise on Instrumentation' (Gerard, London); Richard Hofmann's 'Practical Instrumentation' (London)—exercises especially recommended; Prout's 'Instrumentation' (Novello), and 'The Orchestra' (Augener); Rimsky-Korsakoff's 'Principles of Orchestration' (Kalmus, New York), and Widor's 'The Technique of the Modern Orchestra' (Williams, London).

Having obtained a fair idea of orchestral possibilities, the student may now go on to the wind band. Some of the introductory works which he will find of aid in learning his way

about in the wind band include Arthur A. Clappé's 'The Wind Band and Its Instruments, Their History, Construction, Acoustics, Technique and Combination' (Henry Holt, New York, 1911), his 'The Principles of Wind-Band Transcription' (Carl Fischer, New York, 1921); and his 'The Band Teacher's Assistant' (Carl Fischer, New York, 1888); Edwin Evan's (Senior) 'Method of Instrumentation' (London, W. Reeves, 1926); Carl Fischer's 'Complete Instrument Chart' (New York, 1912); John Fitz-Gerald's 'Modern Instrumentation—For String, Military and Brass Bands' (J. Williams, London, 1900); H. C. Hind's 'The Brass Band' (Hawkes, London, 1934); Charles Hoby's 'Military Band Instrumentation' (Oxford, London, 1936), especially recommended; Kling's 'Transposition' (C. Fischer, New York, 1910); L. P. Laurendeau's 'The Practical Band Arranger' (Carl Fischer, New York, 1911); M. L. Lake's 'The American Band Arranger' (Fischer, New York, 1920); W. H. Mackie-Beyer's 'The Band Leader's Guide' (Pepper, Philadelphia, 1916); G. J. Miller's 'The Military Band' (H. W. Gray, New York, 1912); W. J.

(Continued on page 32)

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Bibliography of Band Literature

(Continued from page 31)

Skeat's 'The Fundamentals of Band Arranging' (Sam Fox, New York, 1938); C. J. Vincent's 'The Brass Band and How to Write for It' (Schirmer, New York, 1908); D. Wright's 'Scoring for Brass Band' (Duckworth, London, 1925); and W. C. White's 'Military Band Arranging' (Carl Fischer, New York, 1924).

From these introductory works the ambitious student may go on to such standard and exhaustive texts as Capt. Hector Ernest Adkin's three volumes 'Treatise on the Military Band' (Boosey and Hawkes, London and New York, 1931, with a revised edition promised for 1943); Stanislaw Gallo's original and stimulating two volumes 'The Modern Band' (Birchard, Boston); and Gabriel Parés' 'Traité d'Instrumentation et d'Orchestration à l'usage des Musiques Militaires d'Harmonie et de Fanfare' (2 volumes—H. Lemoine, Paris, 1898). The last author's arrangements will repay close study even if the student cannot read the French text.

Volumes pointing to military music which may be added to this list at this time are 'Trumpet and Bugle Calls for the Army' (Royal Military College of Music, London, 1902); 'The Field Musician's Manual', compiled and edited by Lieut. D. J. Canty, the United States War Department, 1917;

'Drill and Evolutions of the Band' and 'The Infantry Journal' (Military Service Publishing Co., Harrisburg, Penn.); 'Drum, Fife and Bugle Corps' by W. A. Maynard, 1925; 'Field Tactics for the Military Band' by Ch. N. Fielder (Carl Fischer, Boston, 1924); and C. E. Gardner's 'Military Drummer' (Carl Fischer, New York, 1918).

The chief job of the bandmaster is to lead a body of players. To do this he must acquire a good technique of the baton. This is his principal means of conveying his individual ideas of tempo, phrasing, dynamics, emotion and the many other facets of his art. With some this manual skill is largely inborn, though in any event it must be developed through arduous practice and experience. Some of the books which will help him are:

Bakaleinikoff's 'Elementary Rules of Conducting' (Boosey and Hawkes, New York, 1938); Boult's 'A Handbook on the Technique of Conducting' (Hall, London); Carse's 'Orchestral Conducting' (Augener); Earhart's 'The Eloquent Baton' (Witmark); Gehrken's 'Essentials in Conducting' (Ditson); Hoesen's 'Handbook of Conducting' (Eastman School of Music); Kendrie's 'Handbook of Conducting and Orchestral Routine' (H. W. Gray); Otterstein's 'The Baton in Motion' (Carl Fischer, New York, 1942); Scherchen's 'Handbook of Conducting' (Oxford, second

volume promised); Schmidt's 'The Language of the Baton' (Schirmer, second volume promised); Schroeder's 'Handbook of Conducting' (Augener, especially recommended) and Stoessel's 'The Technique of the Baton' (Carl Fischer).

The three classics in the field are: Hector Berlioz's 'The Art of the Orchestral Conductor' (Fischer, New York); Richard Wagner's 'On Conducting' (various editions) and Felix Weingartner's 'On Conducting' (E. F. Kalmus, New York).

Repertory and such facts about it as time required for performance, the instrumentation of standard items, definitions of technical terms, and so on, may usually be found in Grove's Dictionary, Tom S. Wotton's 'A Dictionary of Foreign Musical Terms' (Breitkopf and Haertel, 1907); René Vannes's 'Dictionnaire Universel' (Durand, Paris, 1925); York's 'How Long Does It Play?' (Oxford); the Chamber Music and Small Score Catalogues of the Chester and (2) Novello Libraries (both London); Altmann's (1) Chamber and (2) Orchestral Catalogues, The Catalogue of Fleischer Free Music Library of Philadelphia and The Gramophone Shop's Encyclopedia of Recorded Music (New York). Publishers' catalogues, of course, offer excellent sources for material and should not be forgotten. Include here The Pan American Union's (Washington, D. C., 1933) 'List of American Music' (includes band).

Suggestions for High Schools

The high schools and universities naturally reflect the country's interest in band music and might add to their library shelves the following: La Verne Buckton's 'College and University Bands' (Teachers College, New York, 1929, bibliography); Edwin Franko Goldman's 'Amateur Band Guide' (Carl Fischer, New York, 1916, bibliography) and his 'Band Betterment' (C. Fischer, 1926); R. F. Goldman's 'The Band's Music' (Pitman, New York, 1938); S. Ch. Griffith's 'The Military Band' (Rudall, Carte, London, 1896); R. H. Korn's 'How to Organize the Amateur Band and Orchestra' (1928); Maddy and Giddings' 'Instrumental Technique', especially recommended (Willis Music Co., Cincinnati, Ohio, 1926); Prescott and Chidester's 'Getting Results from a School Band' (1938); and G. H. Wood's 'Public School Orchestras and Bands' (Ditson, Boston, 1920). Wright and Pound of Liverpool have issued the helpful pamphlets 'The Easy Way to Play Brass Instruments' and 'Brass Band Tuning'. Practical and helpful also are: The C. G. Conn Company's 'Band and Orchestra Instruments' (Elkhart, Indiana); The Pan American Band Instrument and Case Company's 'Band and Orchestra Guide' (Elkhart, 1935), and The H. N. White Company's 'The School Band and Orchestra Organizer's Handbook' (Cleveland, 1937).

For suggestions on repair and care of instruments, see B. F. Bowles' 'Technics of the Brass Musical Instruments' (Fischer, New York, 1915), and E. D. Brand's 'Band Instrument Repairing' (Selmer, 1942).

Students with scientific interests will want to know how and why musical

instruments sound as they do, knowledge which has a very definite practical bearing upon the understanding of wind instruments especially. Such readers are referred to W. T. Bartholomew's 'Acoustics of Music' (Prentice-Hall, New York, 1942); Ch. A. Culver's 'Musical Acoustics' (Blakiston Co., Philadelphia, 1941); J. H. Jean's 'Science and Music' (Cambridge University Press, 1937); the Loomis-Schwartz 56-page brochure 'How Music Is Made' (Conn, Elkhart, 1927), an excellent introduction; John Redfield's 'Music: A Science and an Art' (Witmark, New York, 1928); E. G. Richardson's 'The Acoustics of Orchestral Instruments and of the Organ' (Oxford, New York, 1929), and H. Smith's 'The Making of Sound in the Organ and in the Orchestra' (Scribner, New York, 1911). Advanced students will wish to consult the works of Victor Charles Mahillon and of H. P. M. Bouasse in French and those of Dayton Miller and D. J. Blaikely in English.

Many enthusiasts will want to read about the history of musical instruments. Four popular works in the field are B. Edgerly's 'The History and Romance of Musical Instruments' (Putnam, New York, 1942); F. W. Galpin's 'A Textbook of European Musical Instruments' (Williams and Norgate, London, 1937); Curt Sachs' 'The History of Musical Instruments' (Norton, New York, 1940), and H. W. Schwartz's 'The Story of Musical Instruments' (Doubleday, Doran, New York, 1938). For rare pictures of instruments see Kinsky's 'A History of Music in Pictures' (E. P. Dutton, New York, 1930). For the wind in general, see Ulric Daubeny's 'Orchestral Wind Instruments, Ancient and Modern' (W. Reeves, London, 1920) and Adam Carse's 'Musical Wind Instruments' (MacMillan, London, 1939—bibliography). For the brass, see J. E. Borland's 'The Brass Wind Instruments' (Company of English Musicians, London, 1906); E. O. Hiler's 'The Story of the Brass-Wind Instruments' (Music, Jan., 1895) and F. M. Smith's 'The Evolution of the Brass Band' (Music of the Modern World, Vol. 1, 1895). For percussion there are Charles Bairn's 'The Percussion Band from A to Z' (Evans Bros., 1936); P. R. Kirby's 'The Kettle Drums' (Oxford, 1930) and B. Mason's 'Drums', etc. (A. S. Barnes, New York, 1938, bibliography). A little research will yield material for individual instruments.

Finally, we add some volumes giving the general history of bands. Every library should at least have H. G. Farmer's 'Military Music and Its Story' (Reeves, London, 1912); R. Giles' 'Here Comes the Band!' (Harper, New York, 1936); J. Gordon's 'Band of the British Army' (Warne, London, 1921); J. Kappey's 'Military Music' (Boosey, London and New York, 1894); MacKenzie's 'Fifty Years of Army Music' (Methuen, London, 1926); A. S. Rose's 'Talks With Bandmen' (Reder and Son, London, 1895); Russell and Elliott's 'The Brass Band Movement' (Dent, London, 1936); and the Hume-Zeally 'Famous Bands of the British Army', with Historical Sketch by J. A. C. Somerville (Hull, London, 1926).

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The Houston Symphony opened its season with the first subscription concert on Oct. 18.

Olga Henkel, member of the first violin section for six years, will serve as concertmaster. The appointment of a woman to such an important post, while being a radical departure from established custom in ranking symphony orchestras, is in keeping with Conductor Ernst Hoffman's policy of engaging outstanding women players to replace men called to the service. Other women occupying principal chairs are Rachel Williams, principal viola; Marjorie Rutz, principal horn; Ann Pazemis, oboe, and Mary Agnes Johnson, tympani.

The schedule of Houston concerts includes ten subscription concerts, four Sunday pop concerts and four student concerts. Soloists for the subscription series will be Albert Spalding, who will also appear with the orchestra in Galveston, Claudio Arrau, Helen Traubel, Risé Stevens and Mack Harrel. Other attractions of the season will be the a capella choir of North Texas Teachers College, singing on a Rachmaninoff memorial concert; Dru-silla Huffmaster, pianist; and a full scale performance of "La Tosca". Oscar Levant has been engaged as guest artist on three programs, a special concert in Houston and appearances in Galveston and Beaumont.

Soloists for the pop concerts will include Beatrice Hagan, soprano, and Lois Bannerman, harpist. The feature of the student series will be a full performance of "Hansel and Gretel". The road schedule of the orchestra opens on Oct. 26 at Stephen F. Aus-

tin Teachers College in Nacogdoches, to be followed that week with appearances in Texarkana, Paris, Camp Maxey, and Shreveport, La. Five concerts are to be presented under the recently announced project sponsored by the American Federation of Musicians.

HAZEL POST GILLETTE

CAPITAL HEARS OPENING CONCERTS

**Series Presents Don Cossack
Chorus—Navy Orchestra
Plays New Work**

WASHINGTON.—The Fall and Winter concert season officially opened with the first of the events in the Cappel Concert Series. On Oct. 5, C. C. Cappel presented the General Platoff Don Cossack Choir in a program of liturgical and folk music which, was, as always, well received.

One of the most unusual of the pre-season concerts was given at the National Gallery Sept. 26, in connection with the preview of the film, "The National Gallery of Art". Preceding the showing, the United States Navy Band Symphony Orchestra under the direction of Lieutenant Charles Brendler, played a program which had for its high point the first public hearing of the suite arranged from the film's musical score, written by Richard Horner Bales, the gallery's music director. The "National Gallery Suite" was repeated at the gallery's regular Sunday evening concert in the East Garden Court when the service orchestra again appeared.

The soloist that evening was the brilliant young American, Earl Wild, who is attached to the orchestra. His performance of the Liszt Concerto No. 1 deservedly received turbulent applause. Mr. Wild's fans crowded the Court again on Oct. 10 when he played a recital which included a Haydn Sonata in D; Griffes "White Peacock", Donhanyi's Caprice in B Minor, and Sauret's Barcarolle in G Flat.

AUDREY WALZ

Draper and Adler to Tour

Paul Draper and Larry Adler are scheduled for another transcontinental tour. Their October bookings include return engagements in New York (People's Symphony Concerts), Chicago, University of Wisconsin and

Seattle. For two weeks, beginning Sept. 15, Mr. Draper appeared at the Roxy Theater, New York. Last summer Draper and Adler, pursuing separate courses, gave their time to USO camps overseas.

Piano Team Plans Fifty Concerts for Season

**To Make Four Appearances with
Philadelphia Orchestra**

Pierre Luboshutz and Genia Nemenoff, duo-pianists, have scheduled approximately fifty engagements from



Pierre Luboshutz and Genia Nemenoff in California

coast to coast for the 1943-44 season.

Their tour will begin with four appearances with the Philadelphia Orchestra, in Philadelphia, Nov. 5, 6 and 8, and in New York, Nov. 9. The Luboshutzes will give the first performance of Bohuslav Martinu's new concerto, which was written especially for them. Also in November they will be heard in Hartford, Connecticut, and twice within the same week in Baltimore, Nov. 24 as soloists with the Baltimore Symphony, and Nov. 26 in recital at the Peabody Conservatory of Music.

Their December schedule will include recitals in Boston and in Washington, as well as two appearances with the Pittsburgh Symphony, Dec. 17 and 19. Their annual New York recital will take place Jan. 28. In February and March they will tour from Cleveland to Seattle, stopping en route for many engagements throughout the Middle West; and, from Seattle to California, appearing in San Francisco, again on the Behymer concert series in Los Angeles and as soloists with the Janssen Orchestra. They will also appear in San Diego, Long Beach, Fresno and Ventura, Cal.

The pianists are scheduled to return East in April for concerts in several Eastern cities.

CONCERT SERIES OPENS ON COAST

**San Francisco String Quartet
—East Indian Dances
Presented**

SAN FRANCISCO.—The San Francisco String Quartet opened its tenth season with Lucien Mitchell as guest violist and Herman Reinberg serving as cellist during Boris Binder's absence from the city. The program was devoted to two quintets, Beethoven's Op. 29 and Brahms's Op. 3, and Goossens's quartet "Phantasy" Op. 12. The concert opened with Beethoven's Cavatina played in memory of Nathan Firestone, a former member of the Quartet, who would have been guest violist had it not been for his recent death.

Grace Burrough's specialist in East Indian dances, gave a performance in the Community Playhouse on the Musical Artists of America series presented by Mrs. H. M. Tipton. Reah Sadowski, pianist, and Rosemary Harry, soprano, gave the second of the series in the Century Club, and Lawrence Strauss, tenor, and Carl Fuerstner, pianist, disclosed their fine artistry in the concluding concert of this brief annual series under the Tipton management.

MARJORY M. FISHER

Morley-Gearhart Plan Tour

Virginia Morley and Livingston Gearhart, American duo-pianists, who are being introduced to radio this season as regular soloists on Fred Waring's NBC program, will be heard in recital in New Hampshire, New Jersey, New York, Pennsylvania, South Carolina, Illinois, Wisconsin, Idaho and the state of Washington.

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STATEMENT OF THE OWNERSHIP, MANAGEMENT, CIRCULATION, ETC., REQUIRED BY THE ACT OF CONGRESS OF AUGUST 24, 1912 AND MARCH 3, 1933.

OF MUSICAL AMERICA, published semi-monthly from November to April, inclusive, and monthly from May to October, inclusive, at New York, N. Y., for October, 1943.

STATE OF NEW YORK)
COUNTY OF NEW YORK) ss.:

Before me, a Notary Public in and for the State and county aforesaid, personally appeared John F. Majeski, who, having been duly sworn according to law, deposes and says that he is the Publisher of the MUSICAL AMERICA and that the following is, to the best of his knowledge and belief, a true statement of the ownership, management, etc., of the aforesaid publication for the date shown in the above caption, required by the Act of August 24, 1912, as amended by the Act of March 3, 1933, embodied in section 537, Postal Laws and Regulations, printed on the reverse of this form, to wit:

1. That the names and addresses of the publisher, editor, managing editor, and business managers are:

Publisher, John F. Majeski, 113 West 57th Street, New York.

Editor, Oscar Thompson, 113 West 57th Street.

Managing Editor, None.

Business Manager, None.

2. That the owner is: (If owned by a corporation, its name and address must be stated and also immediately thereunder the names and addresses of stockholders owning or holding one per cent or more of total amount of stock. If not owned by a corporation, the names and addresses of the individual owners must be given. If owned by a firm, company, or other unincorporated

concern, its name and address, as well as those of each individual member must be given.)

The Musical America Corp., 113 West 57th Street, New York.

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4. That the two paragraphs next above, giving the names of the owners, stockholders, and security holders, if any, contain not only the list of stockholders and security holders as they appear upon the books of the company, but also, in case where the stockholders or security holders appear upon the books of the company as trustee or in any other fiduciary relation, the name of the person or corporation for whom such trustee is acting is given; also that the said two paragraphs contain statements embracing affiant's full knowledge and belief as to the circumstances and conditions under which stockholders and security holders who do not appear upon the books of the company as trustees, hold stocks and securities in a capacity other than that of a bona fide owner; and this affiant has no reason to believe that any other person, association, or corporation has any interest direct or indirect in the said stock, bonds or other securities than as so stated by him.

JOHN F. MAJESKI.

Sworn to and subscribed before me this 30th day of September, 1943.

L. M. CAGNEY.

Notary Public.

[SEAL]

(My commission expires March 30, 1944)

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MEMORIES OF FLESCH ON HIS 70TH BIRTHDAY

(Continued from page 25)

he invited me to come and spend a Summer there.

Now, having grown up, I was able to face my former teacher as a personality in my own right. Not any more did I look at him with awe, idolizing him uncritically; but this new relationship only deepened my admiration for the man and artist. In the informality of Baden-Baden, I discovered a new Flesch, sociable, full of humor, fond of walking, swimming, and the company of his friends, always ready to discuss history and politics, literature and art. The range of his interests and his knowledge was truly amazing. He was a connoisseur of rare books and prints, and with great pride he showed me his collection of early 19th century Italian and French violins. Since 18th century Italian instruments were becoming increasingly rare and inaccessible, he believed that young concertizing violinists may in time prefer to use the sturdier instruments of makers like Lupot, Rocca, and Vuillaume. While on his concert tours he used his Stradivarius or Petrus Guarnerius, but during the summer months he liked to play on one of his newer violins, preferably a Pressenda or Vuillaume. He also owned a unique collection of old prints and sketches representing famous violinists of all times, from Corelli to Joachim, which I catalogued one summer. Every corner of the house was filled with these rare, interesting pictures, and a whole wall was devoted to Paganini.

It was in Baden-Baden that Flesch suggested my taking over some of his students in order to supervise and prepare them for him. To become Flesch's assistant was more than I had dreamed of, and with enthusiasm I plunged into my new task. Working so closely with him, I again marveled at his penetrating insight and psychological understanding in judging and guiding his pupils. Whenever Flesch faced a new student, he made a careful evaluation of his personality, from the musical, violinistic, and human angle. His first step, then, was to put the pupil on a sound technical basis, eliminating all possible handicaps. Only after the student had absorbed all corrections and made the necessary adjustments, did Flesch proceed to develop his artistic personality. And usually, there were many adjustments necessary, mental as well as instrumental. Some of Flesch's ideas on fingering and bowing, on intonation, vibrato and practice methods (to mention just a few points) are at first quite bewildering to the newcomer until he grasps the convincing logic behind Flesch's thoughts. Discarding all meaningless finger-acrobatics, Flesch demands from the student a new mental attitude, rational and analytical. *Study should be governed by intellect, performance by emotion*; in this balance of objectivity and subjectivity, Flesch sees the ideal of the performing artist.

His Influential Writings

However, Carl Flesch's influence is not limited to direct instruction. He won innumerable followers through his monumental work, "Die Kunst des Violinspiels", published in two volumes (1923 and 1929), which was translated into five languages, with the American edition appearing in 1924 and 1930 under the title, "The Art of Violin Playing". This is by no means a conventional violin school (since it is not designed to teach beginners) but an exhaustive presentation of all branches of violinistic knowledge—general and applied technique, artistic realization, and instruction. Or to use the author's words, "violin playing as a craft, as a science, and as an art". It is a work of historic importance,



Carl Flesch (Center) with His Family and Summer Students at Sellin in the Late 1920's. From Left to Right: Claire Casten, Mrs. Carl Flesch, the Professor, His Daughter Hanni, Boris Schwarz (Author of This Article), and Nina Wulff

comparable to Baillot's "L'art du violon", of a century before. Otto-kar Sevcik found the right words when, in a letter to Flesch, he characterized the work as "a Bible for violinists which teachers as well as players will consult as long as the violin is played in the world". And Fritz Kreisler called it "the most significant work in this domain" and recommended its possession to every violinist. In fact, there is no violinistic problem which remains undiscussed and unanswered in these monumental two volumes. Helpful supplements are the separately published "Scale System" and the interesting treatise, "Das Klangproblem im Geigenspiel", translated by Gustav Saen-

ger and published in 1934 under the title "Problems of Tone Production in Violin Playing". Flesch's editions of the etudes by Dont, Kreutzer and Paganini, of the concertos and sonatas by Bach, Mozart, Haydn, Beethoven, Mendelssohn, and Brahms round out his invaluable contributions to the field of violin pedagogy.

In decades of unceasing work, Carl Flesch has reorganized the antiquated structure of violin technique, abolished old prejudices, presented new ideas, worked out rational practice methods, and thus created his own school of violin playing. He owes little to his early studies at the Vienna Conservatory back in 1886-89, but he always professed gratitude

for the instruction he received from Marsick at the Paris Conservatoire, where his fellow-students were Fritz Kreisler and Jacques Thibaud; and, like these two, he graduated with the much-covered "premier prix" (1894). It is somehow amusing that Flesch, Hungarian-born and French-trained is often considered to be the prototype of the German violin school. It was the modern Russian school, if any, which influenced his trend of thought in some ways. In patient experimentation, Flesch developed a particular manner of holding the bow, which he called the "Russian" method, assuming that Leopold Auer taught a similar method of bowing. There are, however, important differences between the two schools, which to discuss here would lead us too far.

Shortly after the Nazis came to power, Carl Flesch decided to leave Germany, which had been his home since 1909. He settled in London, where he taught and concertized extensively. From there he moved to Holland, the country of his wife, and it was here that the Nazi invasion overtook him. He succeeded in making his way to Switzerland where, according to the latest reports, he will resume teaching at the Conservatory of Lucerne. Friends in this country have made every effort to facilitate his coming to the United States, and it is reported that the Curtis Institute in Philadelphia offered him a place on its faculty. Let us hope that Carl Flesch will succeed in reaching these shores and that he will be able to devote many more years toward transmitting to the young generation of violinists the fruits of his life-long searching and experience.

BROOKLYN TEACHERS HOLD SESSIONS

Convention and Open House Draw Important Speakers and Performers

The Brooklyn Music Teachers Guild held its first convention and open house at the Brooklyn Academy of Music on Sept. 24 and 25. The Honorable Newbold Morris, president of the City Council, addressed the general meeting on Friday night. His topic was "The Need for Liberal Arts During and After the War". Angelo Patri spoke on "The Value of Music in the problems of Youth Education". Ray Lev, pianist, the Brooklyn Oratorio Society and the Morning Choral, contributed to the musical portion of the program. Miles Kastendieck, music critic of the *Brooklyn Eagle*, presided.

Composers represented on the modern composers program were Hans Barth, Cyr de Brant, Paul Creston, Samuel Gardner, Rudolph Gruen, Charles Haubiel, Irving Mopper, Augusta Tollefsen, Elsa Marquez, Jacques Wolfe. A number of the composers performed their own works. Others were assisted by the performances of Irmgard Lehrer, Cecile Jacobson, Leander Dell 'Anno, Isabel Schapp, Beatrice Chernov, Henriett Gardner, Ralph A. Harris and the Brooklyn Chamber Music Society.

Felix Guenther, pianist and musicologist, presided at a round table session on "Musicianship". The participants were Stanley Chapple, Lucia Dunham, Howard Murphy and Paul Boepple.

Ralph Wolfe was chairman of a session devoted to "Instrumental Study". The speakers on "Music Preliminary to Instrumental Study" included Elizabeth Gest, Hilda Shuster,

and Raymond Burrows. "The Value of String Playing" was discussed by Louis Persinger, Sacha Culbertson, Samuel Gardner, Raoul Vidas and William Durieux.

Round Table Discussion

"Music at Home and in School" with Amelia Grey-Clarke presiding was the subject of the round-table discussed by Elizabeth Robertson, Bernice Frost, Dean Dixon, Maurice Lieberman and a group of Brooklyn Public School Music Teachers and Parents.

Julius Bloom, educational director of the Brooklyn Institute of Arts and Sciences, was chairman of a series of three talks, "The Function of the Museum in the Music of the Community", given by David Le Vita, director of music in the Brooklyn Museum; "The Function of the Library in the Music of the Community" was the topic of Gladys Graves, who is in charge of music in the Brooklyn library; "The Ink Path of the Great" was the title of the talk given by Carl Tollefsen, violinist and president of the Brooklyn Music Teachers Guild. He illustrated his talk with a small portion of the almost 2,000 items contained in his collection of autographs of great musicians.

"Viewpoints on Piano Pedagogy" was the closing session, with participants including Augusta Cottlow, Angela Wechler, Maurice Aaronson, Emma Boynet, Richard McClanahan, Heida Hermanns, Paolo Gallico and Edwin Hughes.

There were representative exhibits of Music Publishers and an exhibition of music printing which were open throughout the convention period.

The Brooklyn guild is composed of 60 teachers banded together to raise

the standards of teaching and to further the cause of music. It is sponsored by the Brooklyn Institute of Arts and Sciences. The officers of the guild are: president, Carl Tollefsen; vice presidents, Amelia Gray-Clarke and Esther Achinstein Crawford; recording secretary, Anna E. Shoremount; corresponding secretary, Charlotte Heller; treasurer, Aagot Tharaldsen; children's committee, Sophie Moltz Brof; membership committee, Anita Palmer; publicity committee, Anna F. Adelson and May L. Etts; war participation committee, Edith Otis; education committee, Rose Cion; program committee, Lillian Reznikoff Wolfe.

Göta Ljungberg Entertained

Mme. Göta Ljungberg, formerly of the Metropolitan Opera, and pupils from her Detroit Studio were entertained in the studio of Charles Haubiel on Sept. 25. Operatic excerpts were sung by Katharine Tolle, Vicki Adams, Lorraine Pridham, Betty Ann Busch and Virginia Kwapisz, sopranos, and Phylliss Cooter, contralto. There were also piano numbers played by Jonathan Bowers, pupil of Moriz and Hedwig Rosenthal, and violin numbers by Julius Schulman, violinist, pupil of Louis Persinger and a member of the Philadelphia Orchestra.

Edgar Varèse to Lecture at Pius X School

Mother G. Stevens, director of the Pius X School of Liturgical Music, New York, announces a course of thirty lectures on The Evolution of Musical Form by Edgar Varèse, composer, and conductor of the Greater New York Chorus. The lectures will be given every Wednesday afternoon from 5 to 6 P.M., at Pius X Hall, Convent Avenue and 125th Street, beginning Oct. 13.

Celebrities and Celebrations



Gladys Swarthout Entertains Her Radio Colleagues, Deems Taylor (Left) and Al Goodman, Who Helped Her Harvest Her Connecticut Victory Garden



Helen Jepson (Mrs. Walter Dellera) Introduces Her New Son, Riccardo (Ricky), While Nurses Lucille Raymond (Left) and Mary Bowen Look On



A Double Birthday Party at the Home of Olga Samaroff Stokowski. Honored Were William Kapell and Willem Willeke. From the Left: the Hostess, Sgt. Eugene List, Carroll Glenn (Mrs. List), Mr. Willeke, Sonya Stokowski, Mr. Kapell and Dorothy Lunde



Lily Djanel Sun-baking in the Adirondacks



Mildred Dilling, Harpist, with Her Husband, Clinton Woodbridge, Bank Officer, after Their Marriage on Oct. 9

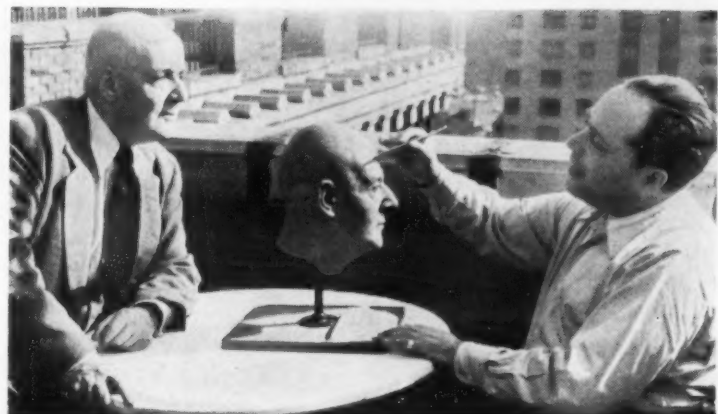
Dick Brugiere



Phyllis Kraueter in Buck Hill Falls, Pa., after a Series of Concerts



Frank S. Tait, Manager of the Australian Firm of J. & N. Tait, with His Wife and Baby



Right: Coenraad V. Bos, Coach and Accompanist, Sits for a Bust by Harry Voge, Singing Teacher, and Amateur Sculptor

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Such programs on NBC help the listener to understand more about the peoples of the New World. And, since unity is based on understanding, "Folkways in Music" may well serve as a steppingstone to Pan-American solidarity.

THURSDAYS, 11:30 P.M. (EWT), BEGINNING OCTOBER 7TH . . .

1. *Caribbean Crossroads*

Music that expresses Afro-Cuban folkways, Old and New World cultures, the generative rhythm of Latin-American dances.

2. *Brazil's First Capital*

Colonial Portuguese folkways, Indian-Colonial rhythms, Negro songs . . . all interpreting life in Bahia, for 214 years the Brazilian capital.

3. *From the Valley of Anáhuac*

Blending of Spanish and Aztec—religious folk music—the corrido, Mexican popular ballad.

4. *Pilgrims and Pioneers*

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